

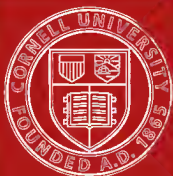
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SCATTERED NOTES

ON THE

TEXT

OF

Shakespeare

BY J. G. HERR,

Author of "The Norman Queen," "The Songs of the Conqueror," etc.

Glen.—I will not have it altered.

Hot.— Will you not?

Glen.—No, nor you shall not.

Hot.— Who shall say me nay?

Glen.—Why, that will I.

1 HENRY IV., III, 1.

PHILADELPHIA:

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PREFACE



The dramas of Shakespeare are admittedly not free from verbal faults, and there can be no impropriety in trying to correct these errors, which owe their origin to the mistakes of the early editors and printers, and not the poet himself. Lest it be supposed these notes are to contain extreme changes in the structure or phraseology of the text, it is proper to declare that such is by no means the object or intention, the writer only desiring to come the nearest to the meaning of the dramatist, and to suggest emendations where the present reading can be evidently improved, while at the same time endeavoring to preserve the form, strength and poetry so closely combined with the original that any alteration on these points would seem like a sacrilege as well as unwarrantable. The industry and efforts of a large number of commentators, contained in the various editions, have already made plain very many obscure passages ; but there still remain others which the editors have either ignored or left unsatisfactorily explained, and it is these only whereof the notes treat, hence they are not confined to any particular play, but are scattered throughout twelve or fifteen of the dramas. There are undoubtedly a great many readers who forego the pleasure and are deterred from the perusal of Shakespeare in consequence of the numerous verbal imperfections, obsolete terms and dubious phrases in his writings, and who lack the leisure and opportunity to unravel them in a satisfactory manner. All such, we trust, will be glad to see some of the inaccuracies effaced, to reach a clear and thorough understanding of the meanings, and proper emendations justified and established for the reasons adduced in the notes—thus being incited to renewed interest in the noble works of the great poet. While the many misprints are a legitimate subject of correction, it is clearly a duty to remain steadfast to the authorized

tly with the sense

and clearness; to lend no countenance to changes not essential, or that can be dispensed with; to advocate a restoration of the text where required and possible,

"By Shakespeare made, to keep the law,
And see th' true design of what he foresaw."

While judging these errors according to the writer's perception of their nature and extent, and in presenting suggestions to amend them, due care has been observed to adhere to the restrictions mentioned. In respect to rectifications in metre and grammar we have not concerned ourselves. Metre has already been sufficiently attended to—perhaps, too much so, as in the regulation of which former editors have often thereby marred and destroyed the meaning of many passages. We think Shakespeare's slight grammatical irregularities should not be corrected—they form part of his style, are characteristic, add a quaint charm to his writings, and should be preserved intact, unless absolutely necessary to render his meaning clear, which is the first and only requisite to be considered.

It is to be hoped some few of the corrections and renderings will be accepted as right and fully proven; in which case it is further hoped they will be deemed to counterbalance the many mistakes the reader may discover.

J. G. H.

PHILADELPHIA, June, 1879.

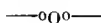
ERRATA.



A considerable number of typographical errors occur in these pages, owing to the absence from the city of the writer, who thus lacked opportunity to revise the proofs; but as the sense or purport of the comments is in no manner affected thereby, (except in a few instances), it is thought not worth while to here correct the errors in detail, and it is left to the reader to do so, if he chooses to take the trouble. The instances referred to are as follows :

Page	3,	line	24—	<i>for</i> obsolete, <i>read</i> obsolete.
"	4,	"	6—	<i>for</i> preception, <i>read</i> perception.
"	4,	"	18—	<i>for</i> absolutely, <i>read</i> absolutely.
"	8,	"	13—	<i>for</i> physioynony, <i>read</i> physiognomy.
"	12,	"	10—	<i>for</i> tones, <i>read</i> tombs.
"	16,	"	42—	<i>for</i> look on more, <i>read</i> look no more.
"	19,	"	9-13—	<i>for</i> explanations, <i>read</i> explanations.
"	27,	"	28—	<i>for</i> unsprung, <i>read</i> upsprung.
"	39,	"	6—	<i>for</i> make, <i>read</i> wake.
"	46,	"	28—	<i>for</i> Thus, <i>read</i> This
"	76,	"	15—	<i>for</i> imbare, <i>read</i> imbar.
"	97,	"	30—	<i>for</i> forgotting, <i>read</i> forgetting.
"	105,	"	29—	<i>for</i> pence, <i>read</i> hence.
"	118,	"	2—	<i>for</i> regard, <i>read</i> regarded.
"	125,	"	33—	<i>for</i> if with, <i>read</i> is with.
"	126,	"	32—	<i>for</i> weather, <i>read</i> whether.
"	131,	"	33—	<i>for</i> pay, <i>read</i> say.
"	131,	"	10—	<i>for</i> destinction, <i>read</i> distinction.
"	137,	"	3—	<i>for</i> of heads, <i>read</i> of our heads.
"	138,	"	30—	<i>for</i> smoothers, <i>read</i> smothers.

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JULIUS CÆSAR.

—oOo—

ACT I—SCENE 2.

Cassius—Be not jealous on me, gentle Brutus .
Were I a common laugh^r, or did use
To stale with ordinary oaths my love
To every new protest^r ; if you know
That I do fawn on men and hug them hard
And after scandal them, or if you know
That I profess myself in banquet^{ing}
To all the rout, then hold me dangerous.

“Jealous” is here used in the sense of distrustful, or suspicious. “A common laugh^r,” is the version of the folio, altered first by Pope to “laugh^r,” which change has since been generally followed by subsequent editors. Neither word fully satisfies, and Pope’s correction seems to have been adhered to up to this time solely for the lack of one more suitable. Yet within the compass of this play may be found a word that will obviously harmonize more thoroughly with the context and induce belief possibly that it was the one therein written by the dramatist. Note, for instance, these lines :

“Romans, countrymen, and lovers ;”

“That, as I slew my best lover for the good of Rome ;”

“The gods to day stand friendly, that we may,
Lovers in peace, lead on our days to age ;”

And in the *Merchant of Venice*, iii. 4 :

“But if you knew to whom you show this honor,
How true a gentleman you send relief,
How dear a lover of my lord your husband ;”

“Being the bosom lover of my lord,
Must needs be like my lord.”

Also, in Psalms xxxviii:—“My lovers and my friends stand aloof from my sore.” It will be seen that “lover” was in common use as equivalent to “friend ;” and hence it may be inferred that “lover” is the word we should here insert :

“Were I a common *lover*, or did use
To stale with ordinary oaths my love
To every new protester.”

ACT I—SCENE 3.

Cassius—For now, this fearful night,
There is no stir or walking in the streets ;
And the complexion of the element
In favour's like the work we have in hand,
Most bloody, fiery, and most terrible."

The first and second folios read "*Is* favors, like the work;" the third and fourth, "*Is* favours, like the work," all having a comma after "favours." The above, first proposed by Johnson, and generally accepted, has also the countenance of "Collier's Corrector;" Reed proposes "*Is* feverous," which seems indeed most plausible. It is admitted by commentators that "favour" in Shakespeare means aspect, physiognomy, feature. As Craik remarks, "to say that the complexion of a thing is in feature like to something else is very like a tautology;" so altogether the word may be regarded as another misprint. Then, as a conjectural substitute more appropriate to the context and fairly plausible, peradventure the lines may run—

"And the complexion of the element
Is *haviours*, like the work we have on hand,
Most bloody, fiery, and most terrible."

"*Haviour*" occurs often in the text, and is equivalent to bearing, behavior, carriage, conduct, action. "*Element*," in Shakespeare, invariably means the sky.



ACT II—SCENE 1.

Cassius—And let us swear our resolution.
Brutus—No, not an oath: if not the face of men,
The sufferance of our souls, the time's abuse,—
If these be motives weak, break off betimes,
And every man hence to his idle bed.

"If not the face of men" is the folio reading, and generally retained. Warburton suggested "fate of men;" Mason, "faith;" Steevens, "faiths;" but Craik pronounces the old reading preferable to any of those proposed. A word is employed by the dramatist in nearly every one of his pieces—as may be seen by reference to Clarke's "*Concordance*"—that will apply exactly, and that is "*yoke*:"—

"No, not an oath: if not the *yoke* of men,
The sufferance of our souls, the time's abuse.—
If these be motives weak, break off betimes."

In act 1, scene 3, of this play, "yoke" and "sufferance" are also closely connected in one line—

"Our *yoke* and *sufferance* show us womanish."

Again, in 1, 2—

"Many . . . , groaning underneath the age's *yoke*,
Have wished that noble Brutus had his eyes."

It is hardly necessary to further cite confirmatory passages; the reader is referred to the Concordance.



ACT III—SCENE 1.

Brutus—To you our swords have leaden points, Mark Antony:
Our arms, in strength of malice, and our hearts
Of brothers' temper, do receive you in,
With all kind love, good thoughts, and reverence.

"In strength of malice:" so read modern editions, following the folio. "But," as Craik forcibly remarks, "who can believe that Brutus would ever have characterized the lofty patriotic passion by which he and his associates had been impelled and nerved to their great deed as *strength of malice*? It is simply impossible." Obviously, the occurrence of "malice" in the passage is corrupt, and destructive to the sense of Brutus' speech. Pope saw that it was nonsensical, and boldly changed to "exempt from malice;" Collier's MS. instead, "strength of welcome;" Singer to "strength of amity;" all of these emendations are preferable to the retention of the old reading. Still, I cannot but entertain the belief that Shakespeare instead wrote—

"Our arms, in strength of *justice*, and our hearts
Of brothers' temper, do receive you in "

That is, "strong in the deed of justice which they had just performed." An imperfect hand-writing or a blurred page might easily cause a printer to read "malice" for "justice." The latter word so abounds in every shape and application throughout the text that it is scarcely worth while to give corroborating passages: suffice to quote one in this play, act iv. sc. 3, where Brutus says—

"Remember March, the ides of March remember!
Did not great Julius bleed for *justice*' sake?
What villian touched his body, that did stab,
And not for *justice*?"

ACT III—SCENE I.

Antony—Pardon me, Julius ! Here wast thou bayed, brave
 Here did'st thou fall ; and here thy hunters stand, (hart;
 Sign'd in thy spoil, and crimsoned in thy lethe.
 O world ! thou wast the forest to this hart ;
 And this, indeed, O, world, the heart of thee—
 How like a deer, stricken by many princes,
 Dost thou here lie !

The first folio reads "Lethee," the others, "Lothe." The Collier MS. instead gives "death ;" but Collier himself, in his second edition, restores "lethe," which is now adopted by all. Steevens, however, says, "lethe is used by many of the old translators of novels for death;" and quotes from the *Iron Age*, a book printed in 1632—

"The proudest nation that great Asia nursed
 Is now extinct in *lethe*."

But there can be no doubt that here "lethe" bears its received and usual sense of forgetfulness, oblivion. No other example but this is brought forward by any commentator ; while Shakespeare invariably uses the word in its proper signification. White settles the point against Steevens, saying, "No instance has been produced of the use of *lethe* in any other sense than that of oblivion, actual or figurative." So "death" is buried by "lethe," and the latter still survives in the text : but it is now here proposed to also inter "lethe" in "earth ;" for that is the word in all likelihood which the author placed in the line. Doubtless the letters were accidentally displaced by the compositor. Compare the fifty-third line further on in this scene, where Antony says—

"O, pardon me, thou bleeding piece of *earth*,
 That I am meek and gentle with these butchers !"

In the *Tempest*, 1, 2 :

"What, ho ! slave ! Cabiban !
 Thou *earth*, thou ! speak."

Much Ado, 2, 1 :

"Not till God make men of some other
 Metal than *earth*."

Winter's Tale, v. 1 :

Leo.—"His princess, say you, with him ?

Gent.—"Ay, the most peerless piece of *earth*, I think,
 That e'er the sun shone bright on."

Richard II., 3, 4 :

"Why dost thou say King Richard is deposed ?

Darest thou, thou little better thing than *earth*,
Divine his downfall ?”

Romeo and Juliet, 3, 2,

“Vile *earth*, to earth resign ; end motion here :
And thou and Romeo press one heavy bier !”

It will be observed from these examples that Shakespeare frequently characterized and indicated the person, individual or body by calling it “*earth*,” hence it may reasonably be inferred that this is the true word required in the sentence, particularly as it afterwards is applied to the body of Cæsar, “*thou bleeding piece of earth*,” and that “*crimsoned in thy earth*,” simply and literally means, “*dyed in the blood of thy body*,” or figuratively may be interpreted as “*marked and distinguished by being as it were bathed in the present and future glory accruing from having shed thy noble blood*.”

“Here wast thou bayed, brave hart :
Here didst thou fall ; and here thy hunters stand,
Sign’d in thy spoil, and crimsoned in thy *earth*.
O world, thou wast the forest to this hart ;
And this, indeed, O world, the heart of thee—
How like a deer, stricken by many princes,
Dost thou here lie !”

It may be added, that Coleridge doubted the genuineness of the fourth and fifth lines commencing “O world,” because they interrupted the sense and connection and “the Shakespearian link of association.” He remarks : “I venture to say there is no instance in Shakespear fairly like this. Conceits he has ; but they not only rise out of some word in the lines before, but also lead to the thought in the lines following. Here the conceit is a mere alien : Antony forgets an image when he is even touching it, and then recollects it, when the thought last in his mind must have led him away from it.”

Truly, no wonder Coleridge could not see any connection between “bayed,” “*lethe*,” “world,” and “deer or hart,” and was thus sorely puzzled. But on the bridge of the word “*earth*” the transition of thought is clear and easily understood from that to “world,” because the two words are almost synonymous, thence to “hart and deer.” Thus Coleridge’s objections vanish into “thin air ;” the genuineness of the lines is established, and the claim of “*earth*” to its place in the passage doubly confirmed.

ACT III—SCENE 1.

Antony—Over thy wounds now do I prophesy—
Which, like dumb mouths, do ope their ruby lips,
To beg the voice and utterance of my tongue,—
A curse shall light upon the limbs of men ;
Domestic fury, and fierce civil strife,
Shall cumber all the parts of Italy.

“Limbs of men.”—This is in the folio, and generally retained in all subsequent editions. Various emendations for “limbs” have been proposed, such as “sons,” “line,” “kind,” “lives,” “lymms,” “times,” “tones,” “minds.” The best yet given is that of Collier’s annotator—“loins ;” and it is singular that it has not been adopted. However, there is another word applicable which has been strangely overlooked thus far by commentators, namely—“heads.” This is sustained by the following extracts : “I beg the law, the law upon his head ; I will denounce a curse upon his head ; a curse is fallen upon our heads ; hot vengeance on offenders’ heads ; my deeds upon my head ! to pluck his indignation on thy head ; and on my head my shames redoubled ! the sin upon my head ; their blood upon thy head ; on horror’s head horrors accumulate,” etc. So possibly we should read—

“A curse shall light upon the *heads* of men.”

Nevertheless, the present writer rejects his own suggestion, and is prepossessed in favor of that of Collier—“loins,” approved by Craik, who says : “The *loins* of men means, of course, the generations of men. Warburton hit upon what seems to have been the meaning of Shakspeare, with his *line* of men ; but how much less Shakspearian the expression !”

—oOo—

ACT IV—SCENE 3.

Brutus—O Cassius, you are yoked with a lamb,
That carries anger as the flint bears fire ;
Who, much enforced, shows a hasty spark,
And straight is cold again.

Pope prints, on conjecture, “with a man ;” and as Craik remarks, “a *lamb*, at any rate, can hardly be right.” Now in this same scene, the seventh and tenth lines just above, Cassius says—

“There is my dagger,
And here my naked breast ; within, a *heart*
Dearer than Plutus’ mine, richer than gold :
If that thou beest a Roman, take it forth.
I, that denied thee gold, will give my *heart* :
Strike, as thou didst at Cæsar.”

And in the ninth below—

Cassius—Give me your hand.

Brutus—And my *heart* too.

Now Shakespeare in many instances often repeats and even quadruples the same word in the same scene or passage, and the above ought to be reasonably convincing to all—particularly as the emendation accords with the context perfectly—that we should read—

“O Cassius, you are yoked with a *heart*,
That carries anger as the flint bears fire.

—000—

ACT V.—SCENE I.

Cassius—Antony,

The posture of your blows are yet unknown.

“Posture.”—Notwithstanding the persistency of the editors—who appear to be enslaved to the first folio, although they cannot but admit, as Collier says, that it originally contained 20,000 errors—in retaining this word, yet common sense teaches that it is corrupt, and has no right in the sentence. At all events editors, who are alert at other points, here have nothing to say and pass the word unexplained. A slight attempt is here made to change the reading of the line, though not in respect to its grammatical irregularity:—

“Antony,

The *powers* of your blows are yet unknown.

“Power or powers” occurs in our author fully five hundred times, with various applications of course. It is useless to quote at large; and here only a few brief citations are given of those found in the play, *Coriolanus* and *Richard III*;—though not that they are all entirely analogous:—“Is overthrown by noble Brutus’ power; bid him set on his powers betimes; down upon us with a mighty power; Brutus and Cassius are levying powers; when it disjoins remorse from power; the capacity of my ruder powers; wrench up thy power to the highest; when he hath power to crush; have had you put your power well on; so far as thou hast power and person; the quarrel from his powerful arm,” etc. If Shakespeare used the word in five hundred instances, why may it not be considered he did so once more?—especially, as it suits the context better than “posture,” which is meaningless as it stands.

ACT V—SCENE I.

Octavius—Look, I draw a sword against conspirators;
 When think you that the sword goes up again?
 Never, till Cæsar's three and thirty wounds
 Be well aveng'd; or till another Cæsar
 Have added slaughter to the sword of traitors.

Brutus—Cæsar, thou can'st not die by traitors' hands,
 Unless thou bring'st them with thee.

Octavius—So I hope;
 I was not born to die on Brutus' sword.

It is certainly very singular that the above fourth and fifth lines should have escaped the critical acumen of so many commentators and been permitted to both puzzle them and go uncorrected for so long a period. The Collier MS. gave, "Have added slaughter to the *word* of traitors;"—but this only made the matter worse, as it would seemingly be an admission on the part of Octavius (impossible in the case) that Brutus and Cassius were as yet guiltless of positive treasonable slaughter, and traitors only in word or repute. Moreover, Collier himself, in his second edition, rejects the emendation, and restores the old reading. And what is required after all, in order to remedy the difficulty, and make the lines run in harmony with the context—the reply of Brutus? Not the least substitution of words, but simply a re-adjustment:—

Never, till Cæsar's three and thirty wounds
 Be well aveng'd; or till the swords of traitors
 Have to slaughter added another Cæsar.

Brutus—Cæsar, thou canst not die by traitors' hands,
 Unless thou bring'st them with thee.

Octavius—So I hope;
 I was not born to die on Brutus' sword.

—oOo—

ACT V—SCENE 1.

Cassius—Coming from Sardis, on our former ensign
 Two mighty eagles fell, and there they perch'd,
 Gorging and feeding from our soldiers' hands.

"Former" is altered to "forward" by Collier MS.; but neither term is likely to be right, as will appear from the following extract from North (*Life of Brutus*): "When they raised their camp, there came two eagles that flying with marvellous force, lighted upon two of the *foremost* ensigus,

and always followed the souldiers, which gave them meat, and fed them, until they came near to the city of Phillipps; and there onely one day before the Battel, they both flew away."

The correction is immaterial; yet inasmuch as Shakespere is well known to have used many phrases and words from North's work, it is more than probable that he did so in this case—as it is a better word—and wrote:

"On our *foremost* ensign
Two mighty eagles fell; and there they perch'd."

—oOo—

ACT V.—SCENE 1.

Cassius—But, since the affairs of men rest still incertain,
Let's reason with the worst that may befall.
If we do lose this battle, then is this
The very last time we shall speak together:
What are you then determined to do?

Brutus—Even by the rule of that philosophy,
By which I did blame Cato, for the death
Which he did give himself, I know not how:
But I do find it cowardly, and vile;
For fear of what might fall, so to prevent
The time of life, arming myself with patience,
To stay the providence of some high powers,
That govern us below.

Thus stands Brutus' speech in the folio, in arrangement and punctuation, except that the old style of spelling is here modernized. Collier and White end the sentence at "himself," placing a period there;—but this leaves the latter part of the passage isolated and unexplainable. Knight and Dyce enclose from "I know not how" to "the time of life" inclusive, in a parenthesis;—but this does not help the matter, and the same objection holds. The Cambridge edition connects "I know not how," etc., with what precedes ("I know not how it is, but I do find it, by the rule of that philosophy, etc., cowardly and vile.") Here may be seen the efforts of the editors to make the passage consistent and comprehensible. Rolfe—who is usually right, but this time wrong—says: "the meaning apparently is, I am determined to *do by* (that is, act in accordance with, govern myself by) the rule of that philosophy, by which I did blame Cato, for the death which he did give himself," etc. Craik differs with this interpretation and pronounces "it impossible to suppose such can be the meaning of Brutus." But the most puzzling difficulty with the editors was not so much in regard to the proper

punctuation, as about the reasoning of Brutus in this dialogue. Steevens, Malone and others saw a decided inconsistency between what Brutus here declares as his determination, *not* to follow Cato's example, and that which he utters just below when Cassius asks—

'Then, if we lose this battle,
You are contented to be led in triumph
Through the streets of Rome?'

And he responds—

"No, Cassius, no : think not, thou noble Roman,
That ever Brutus will go bound to Rome ;
He bears too great a mind. But this same day
Must end that work the ides of March begun."

Malone and the rest are right ; there does exist an inconsistency in the reasoning and conduct of Brutus, who straightway after the loss of the battle commits suicide rather than undergo the degradation of being led in triumph through the streets of Rome by Octavius. But is this manifest inconsistency the fault of Shakespeare? Neither his nor that of the historian Plutarch, upon whose biography the conversation in the scene is founded, and who makes Brutus confess to a change of opinion. In Sir Thomas North's translation (1676) (*Life of Brutus*) the passage runs thus : "There Cassius begun to speak first, and said : "The gods grant us O *Brutus*, that this day we may win the field, and ever after to live all the rest of our life quietly one with another. But sith the gods have so ordained it, that the greatest and chiefest things amongst men are most uncertain, and that if the Battell fall out otherwise to day then we wish or look for, we shall hardly meet again, what art thou then determined to do, to flie, or die? *Brutus* answered him, being yet but a young man, and not over greatly experienced in the world, I trust (I know not how) a certain rule of Philosophy, by the which I did greatly blame and reprove Cato for killing himself, as being no lawful nor godly act, touching the gods : nor concerning men, valiant ; not to give place and yield to divine Providence, and not constantly and patiently to take whatsoever it pleaseth him to send us, but to draw back and flie : but being now in the midst of the danger, I am of a contrary mind. For, if it be not the will of God that this Battell fall out fortunate for us, I will look on more for hope, but will rid me of this miserable world, and content me with my fortune."

Now it clearly appears from this extract that in it there exists *no* inconsistency in the speech of Brutus. If this be so, can there be any doubt but that the dramatist also sought and meant to impart the same degree of consistency to the dialogue between the two Romans? He meant it, and did it; but this is not shown in the passage at issue on account of a typographical error and a slight elliptical omission. A close and careful observation of Plutarch's account sheds light upon Shakespeare's words, discloses the missing links in his version, and warrants the following interpretation of the latter's real meaning, which is hereby given in plain prose before proceeding to exemplify and develope it in the blank verse: "Well, when I was yet but a young man, and not over greatly experienced in the world, I then held trust in a certain rule of philosophy, (though how I acquired such belief or opinion I cannot now say,) by which I was greatly inclined to blame and condemn Cato for killing himself: I considered it cowardly and vile, for fear of what might befall, thus to anticipate the natural period of life, and for not rather arming himself with patience to await the decree of those high powers, who govern all of us below:—But now being in the midst of danger I am of a contrary mind."

The folio reading is preferable, and requires very slight alteration to convey this meaning—

"Even by the rule of that philosophy,
By which I did blame Cato for the death
Which he did give himself,—I know not how :
But I did find it cowardly and vile,
For fear of what might fall, so to prevent
Th' time of life : *for not arming himself* with patience,
To stay the providence of some high powers,
That govern us below."

The editors' trouble arose from the mistake in printing "myself" for "himself." It will be perceived in Plutarch's story that the particular phrase "*not to give place and yield to divine Providence,*" refers to Cato, not to Brutus himself. So in Shakespeare, the corresponding words "arming with patience to stay the Providence of," refer also to Cato, not to Brutus himself: hence "myself" in the passage should necessarily be printed "himself:" while so it is equally obvious the sense requires that the negative "*not,*" found in Plutarch but accidentally lost out the text of Shakespeare, should be restored, and that it justifies itself to absolute insertion therein. Finally, the ellipsis before "*not arming*

himself," should be understood to be "for," so as to run harmoniously with "*For* fear of what" in the preceding line. In the reading proposed, it is true the measure is not observed; but it is better to make the author's meaning clear to the reader by retaining "for not" than to adhere too rigidly to metre, and leave his meaning in obscurity. Thus the subsequent remarks and reasoning of Brutus coincide, and the former just complaints and objections of inconsistency disappear.

By the way, in speaking of the extract from Plutarch as compared with the scene in the play, Craik forcibly remarks that it affords "a most interesting and instructive illustration of the manner in which the great dramatist worked in such cases, appropriating, rejecting, adding, as suited his purpose, but refining or elevating everything, though sometimes by the slightest touch, and so transmuting all into the gold of poetry."



KING JOHN.

—oOo—

ACT II—SCENE 1.

Constance—I have but this to say,
That he's not only plagued for her sin,
But God hath made her sin and her the plague
On this removed issue, plagu'd for her,
And with her plague, her sin ; his injury
Her injury, the beadle to her sin ;
All punish'd in the person of this child,
And all for her ; A plague upon her !

Although various explanations of this passage have been given by different writers, still they have not been such as are entirely satisfactory to many readers in regard to all its details, or as to its general drift ; and if one more attempt at explanation is added to the number previously made, it is because the passage yet remains a legitimate subject for elucidation. Malone considers the several versions of Steevens and Johnson as incorrect, and thinks it probable that some lines have been lost so as to render the sentence imperfect ; but be this as it may, it is incumbent to extract some plausible and consisting meaning from the existing text. All the commentators infer and maintain that Elinor is in effect punished in the punishment of her grandchild Arthur, which inference they base solely upon the words "her injury." But how Elinor is punished it is difficult to see, and does not appear. The pronoun "her" before "injury" need not, and does not, I consider, mean the injury which she endures, but rather the injury which inflicts, both by her acts and in consequence of her sins. Besides, the supposition that she is punished is foreign to the import of the passage—its angry statement, its fierce imprecation, and its direct and bitter exclamation that "*all* is punished in the person of this child,"—which obviously implies that the punishment falls upon and is confined solely to the person of Arthur.

It may be noted that Webster defines "removed" as equivalent to "displaced"—as, "to displace from office ;" and doubtless it is used above in this sense, as Constance, in speaking of her son, charges Elinor with usurping his royalties and rights, thus in effect displacing him—

“Thou, and thine, usurp
The dominations, royalties, and rights
Of this oppressed boy.”

According to Johnson, a beadle was “a parish officer, whose business was to punish petty offenders.” “Injury” has several meanings, and involves the idea of wrong-doing, or of wrong-suffering ; as, for instance, you may inflict an injury upon another, or you may suffer an injury from or through another person. The word “plague” has as various meanings in the passage as they are variously played upon by Constance; but these can be best understood by paraphrasing thus : “I have but this to say : Arthur is not only punished for Elinor’s sin, but God has made her sin and herself the evil-worker on this displaced offspring, who is punished for her, and through her evil work and her sin ; He has made his wrong-suffering grow out of her wrong-doing—which wrong-doing serves as the scourger to her own sin—or the lash to her own sin ; all, sins and injuries inflicted, punished in the person of this child, and all on her account ; may a curse light upon her !” That such was the general thought and idea of Constance, may be fairly inferred from her preceding words uttered a few lines back—

“Thy sins are visited in this poor child ;
The canon of the (divine) law is laid on him,
Being but the second generation
Removed from thy sin-conceiving womb.”

It will be seen that the same idea pervades both passages, only expressed in a different form. So in the least manner to mar the text, and in order to convey the above interpretation, the lines should run thus—

I have but this to say,—
That he’s not only plagued for her sin,
But God hath made her sin and herself th’ plague
On this removed issue, plagu’d for her,
And by her plague *and* her sin : *made* his inj’ry
Through her inj’ry,—the beadle to her *own* sin ;
All punished in the person of this child,
And all for her ; A plague upon her !

To omit the italicised words is to leave the passage a puzzle ; to retain them is to make its meaning clear to the general reader—they are in fact merely ellipses restored. At least, it is absolutely essential that “*made*” should be retained, as it is the key of the whole passage, and will be seen properly to refer to “God hath.” “Through” is important as marking the different kinds of injuries meant. I would

remark that words ending in "el" or "le," like "beadle," are by Shakespeare, as can be shown in many instances, often pronounced as words of one syllable : hence the metre is observed in the line above. However, I consider it of far less importance that the correct number of feet should be heeded—a point upon which so many commentators lay entirely too much stress—than that the meaning of an author should be rendered plain and clear to the reader. As every one is aware, Shakespeare himself does not always confine himself to the regulated measure. Besides, Tennyson, and many other modern poets, in their dramas, no longer destroy and mar the beauty and force of their lines by seeking to compress them within the authorized limit, although, of course, they do so adhere to measure when it is possible without materially interfering with the idea and meaning that they wish to express. Imagination, thought and beauty constitute the poet, not dry logic, regulated metre and strict grammar—though all are desirable and admirable ; but no one resorts to Shakespeare to acquire a knowledge of the three last named qualifications ; while proper punctuation is really more important than either of these so far as an intelligible perusal of our author is concerned.

—oOo—

ACT II—SCENE 2.

Hubert—Such as she is in beauty, virtue, birth,
Is the young Dauphin in every way complete :
If not complete, O say he is not she ;
And she again wants nothing, to name want,
If want it be not, that she is not he.

The third line reads differently in the folio—

“If not complete of say he is not she.”

The “O say” above was the alteration of some editor, and has been generally followed ; but this does not very well coincide antithetically with the concluding line—

“If want it be not, that she is not he.”

It is clear that the author here intended, in his usual style, to form a play upon the words “way” and “want” contained in the respective couplets : to accomplish that requires but a slight transposition, thus :

Such as she is in beauty, virtue, birth,
Is the young Dauphin in every way complete :

If not of *way* complete, he is not she ;
 And she again wants nothing—to name want—
 If want it be, that *not* she is not he.

That is, “he is in every way complete, except in the way of being she ; and she again wants nothing to make her perfect, unless it is that she lacks being he.”

——oOo——

AUT II—SCENE 2.

Hubert—This union shall do more than battery can,
 To our fast-closed gates ; at this match,
 With swifter spleen than powder can enforce,
 The mouth of passage shall we fling wide ope,
 And give you entrance.

The word “spleen” is manifestly a misprint, having no claim to be retained in the passage, and should be removed—probably reading :

With swifter *speed* than powder can enforce,
 The mouth of passage shall we fling wide ope,
 And give you entrance.

* * * * *

Bastard—Here’s a stay,
 That shakes the rotten carcase of old death
 Out of his rags ! Here’s a large mouth, indeed,
 That spits forth death, and mountains, rocks, and seas,
 Talks as familiarly of roaring lions
 As maids of thirteen do of puppy dogs !

Johnson recognized the impropriety of “stay” to introduce the succeeding lines, and in lieu of it proposed “flaw,” in the sense of “a sudden gust or blast.” Malone and Steevens uphold and are satisfied to retain “stay.” Dyce at first approved of a proposal to substitute “storm” but finally abandoned it, and fell back on “stay.” The Cambridge edition has suggestions of “say” and “story.” The difficulty consists in finding a word that will correspond with the image and various figures of the speech that follow ; and such a word, fulfilling these requirements, I confidently believe is expressed in that of “sway”—

“Here’s a *sway*,
 That shakes the rotten carcase of old death
 Out of his rags !”

Webster defines it as, “anything moving with bulk and power.” Shakespeare uses the word further on in the same act and scene :

“’Till this advantage, this vile drawing bias,
This sway of motion, this commodity,
Makes it take head from all indifferency,
From all direction, purpose, course, intent.” etc,

And again—

“Are not you moved when all the sway of earth
Shakes like a thing unfirm?”

Here “sway” and “shakes” are brought into juxtaposition with the like words in the passage in question, and furnish stronger confirmation of the correctness of the emendment.

* * * * *

Bastard—And this bias, this commodity,
This bawd, this broker, this all-changing word
Clapp’d on the outward eye of fickle France,
Hath drawn him from his own determin’d aid,
From a resolved and honorable war
To a most base and vile-concluded peace.—
And why rail I on this commodity?
But for because he hath not woo’d me yet :
Not that I have the power to clutch my hand,
When his fair angels would salute my palm :
But for my hand, as unattempted yet,
Like a poor beggar raieth on the rich.

“Word” of the second line appears in the first folio, but is altered to “world” in the second, third and fourth. folios. Both are probably incorrect, as they are not consonant with the text ; perhaps the right word may be found in “wooer.”

“This bawd, this broker, this all changing *wooer*.”

This is confirmed by the eighth line quoted—

“But for because he hath not *woo’d* me yet.”

“Like” in the last line should be understood to imply “just as,” “in like manner,” and connects “a poor beggar railing” with “myself railing on this commodity”—not as a comparison of “my hand railing” like “a poor beggar railing.” To make this clear to the reader, the lines should run thus—

“And why rail I on this commodity?
But for because he hath not woo’d me yet :
Not that I have the power to clutch my hand,
When his fair angels would salute my palm,
But for my hand *is* unattempted yet :—
Like *as* a poor beggar raieth on the rich.”

That is, “But why do I rail on this commodity? Truly, not because I possess the strength of mind to shut my

hand in refusal if commodity should offer me money, but because no money is yet offered to my hand,—in like manner as a poor beggar rails on rich persons.”

—oOo—

ACT III.—SCENE I.

Salisbury—Pardon me, madam,

I may not go without you to the kings.

Constance—Thou may'st, thou shalt, I will not go with thee:

I will instruct my sorrows to be proud :

For grief is proud, and makes his owner stoop.

To me, and to the state of my great grief,

Let kings assemble ; for my grief's so great

That no support but the huge firm earth

Can hold it up : here I and sorrows sit ;

Here is my throne, bid kings come bow to it.

The word “stoop” is generally acknowledge to be corrupt, and has been variously altered into “stout,” “too,” etc. Malone adheres to the old reading, applying it to the attitude of Constance sitting down on the “firm earth,”—but this is strained and arbitrary. “Strong” is probably as apt a word to substitute as either of these cited ; but none are acceptable or appropriate, or such as can be properly sustained by comparative quotations from the author's text. Mr. Fleay, I learn from the “Literary World,” has a note to this effect in his recent edition : “Stoop—i. e., stoop to grief. I bow to my grief, let others (kings or otherwise) also bow to grief, who is embodied in me. *Stout*, Hanmer's reading, is not required.” This is curt and brief enough, but it is not quite satisfactory after all. Mr. Fleay seems to have confounded “stoop” with the concluding part of the passage in thus arbitrarily referring it *on* to the “enthroned state of her great grief,” and to her bidding “kings come bow to it.” Constance does not say—nor is it implied—that she “bows to her grief,” but summons kings to do so, as before a throne ; nor does she say that she will, or that she intends to, “stoop to grief ;” on the contrary, she invokes the aid of pride to sustain and instruct her how to combat the weaknesses of grief,—“to suffer and be strong”—and to enable her to rise in proud and rebellious resistance to the depressing effects of grief or sorrow. She desires herself and her grief to become proud in order that both may be firm, resistive, and unyielding. “Thou *shalt*, I *will* not go with thee.” Here she is uncomplying, aggressive and rebellious in a material sense, and she is determined that her grief shall likewise rise proud and hostile in a moral sense to oppose the ills of fortune or the machinations of her enemies.

So far from her "stooping to grief" or ought else, a striking manifestation of her being proud is evinced in her haughty charge, "bid kings come bow."

Probably the word most calculated to express the conditions indicated, that is most used in combination and association with pride, and the one most likely to have been selected by the author, is "stiff." Who has not heard often used the phrases, "stiff and proud," or "stiff-necked pride?" The Bible—and Shakespeare was a profound student of that volume—is full of such allusions; for instance in Nehemiah, Chap. ix. 16:—"But they our fathers dealt *proudly*, and *hardened* their necks,"—where "hardened their necks" means "became stiff-necked in pride." So 2 Chron xxxvi: "He stiffened his neck and hardened his heart from turning to the Lord." Readers more conversant with the Bible than myself can doubtless easily find other quotations therein even more fully bearing on the point in question than those here given. There are many lines in Shakespeare's text where the word occurs, as in Coriolanus, i. 1.—

"What, art thou stiff? stand'st out?"

So *Henry IV.* pt. 2., i. i.—

"And none of this,
Through strongly apprehended, could restrain
The stiff-borne action."

Where "stiff-borne" is applied to a rebellious rising in arms. Of course the word bears various shades of meaning, as stubborn, inflexible, not easily subdued, contumacious, etc.; but all these are naturally conjoined and associated with a scuse or feeling of pride. Thus Shakespeare uses it in short phrases—"How stiff is my vile sense" "this is stiff news:" "they are stiff-hearted;" "stiffen the sinews; summon up the blood," etc. Under these considerations, it may be altogether likely that we should read—

I will instruct my sorrows to be proud :
For grief is proud, and makes his owner *stiff*.

* * * * *

Constance—O lawful let it be,
That I have room with Rome to curse awhile!
Good father cardinal, cry thou, amen,
To my keen curses : for, without my wrong,
There is no tongue hath power to curse him right.

Pandolph—There's law and warrant, lady, for my curse.

Constance—And for mine too; when law can do no right,
Let it be lawful, that law bar no wrong;
Law cannot give my child his kingdom here;
For he that holds the kingdom holds the law :
Therefore, since law itself is perfect wrong,
How can the law forbid my tongue to curse?

The reasoning in the seventh and eighth lines would seem to import that because law can do no right, it should not hinder wrong; but such an interpretation does not coincide with the conclusion at the end of the passage. Considerable controversy has arisen in the discussion of this couplet, but every attempt at explanation has been directed chiefly toward the word "bar," all agreeing that therein lay the error; but none thus far, I believe, have suspected that the mistake lies rather in the word "wrong." It should be noted that Constance desires leave to "have room with Rome to curse" King John; whereupon the Cardinal prohibits, checks and rebukes her for presuming to mingle her curse with that of the sacred and holy anathema of Rome, saying, "there's *law* and warrant for *my* curse." To this, Constance quickly retorts—

And for mine too; when law can do no right,
 Let it be lawful, that law bar no *curse*;
 Law cannot give my child his kingdom here;
 For he that holds the kingdom holds the law:
 Therefore, since law itself is perfect wrong,
 How can the law forbid my tongue to curse?

Here the sense is plain, and in harmony with the entire reasoning of the passage. There can be slight doubt but that the printer from the manuscript must have accidentally caught up the word "wrong," either from the fourth line above or the third line below, and improperly inserted it where "curse" should have been placed instead,—a not uncommon occurrence.

* * * *

Constance—O Lewis, stand fast; the devil tempts thee here
 In likeness of a new untrimmed bride.

"Untrimmed" is obviously wrong, as it cannot be made to harmonize with the context. Johnson and Malone adopted Theobald's alteration—"trimmed;" Warburton and Steevens preferred "untrimmed," the latter explaining it as meaning, "divested of all clothing, and therefore the cause of an irresistible temptation;" Collier's corrector reads "uptrimmed," applying it to the apparelling of a bride for the wedding ceremony. These interpretations appear decidedly far-fetched and unsatisfactory; it would seem futile to endeavor to make the signification square with the sense required; and it is better to regard the entire word—for such it most likely to be the case—as another misprint, erroneous throughout. Blanch did not there appear in the likeness of

a trimmed bride ; and it is altogether improbable that the thoughts of Constance were directed to the bride's personal attire, whether trimmed or untrimmed, as to cause her to so indicate it as a temptation to love and sensual desire ; but it is far more probable that her remark and thoughts had reference to the immediate circumstances which surrounded her—such as the new and sudden “match of birth” proposed and about being consummated by France and England, through a union between Lewis and Blanch. She was stung with a sense of injury to her son and herself by “this conjunction, this match,” hastily brought forward and interposed in the person of Blanch, thus suddenly enriched “with titles, honors, and promotions ;” whose “dowry shall weigh equal with a queen,” and whose “bridal bed was gilded with Anjou, and fair Touraine, Maine, Poitiers.” Hence, is it not likely the author wrote ?—

O Lewis, stand fast ; the devil tempts thee here
In likeness of a new *intervened* bride.

Which may be interpreted to mean, “the devil tempts you here in the shape of a bride newly brought forward as an intermediary offering to further and secure the base interests of fickle France and false England.” Webster defines, “to intervene—to happen in a way to disturb, cross, or interrupt. Events may *intervene* to frustrate our purposes or wishes.” This definition applied to above expresses exactly all that occurs and which is described in and throughout the scene. It is well known that in Shakespeare “un” is often printed for “in,” and *vice versa*. “Unsprung, upsummoned” also occur, as suitable words ; at least either would be infinitely better than to retain the senseless one, “untrimmed,” in the text.

* * * * *

Pandulph—What since thou swor'st is sworn against thyself,
And may not be performed by thyself:
For that which thou hast sworn to do amiss,
Is not amiss when it is truly done ;
And being not done, where doing tends to ill,
The truth is then most done not doing it.

This has proven a puzzling passage, and has been variously amended by “most amiss,” “yet amiss,” “is but amiss,” “is done amiss,” etc. In the last line, that “done” and “doing” are used in the sense of “fulfill” and “fulfilling,” is conclusively shown by their association with the word “performed” above, which is likewise a synonymous term referring to the carrying out, the fulfilling of the truce or vow entered into by

King Phillip with King John. "To do amiss" does not mean "to act wickedly," but "to fulfill wrongly." So the whole may be interpreted to read, "For that vow, whereby thou hast sworn to fulfill wrongly, will not be wrongly forsworn, when it is truly and honestly left unfulfilled: and a vow being not fulfilled, where fulfilling tends to evil, the truth is there most fulfilled, in not fulfilling it," i. e., that vow. To develop the reasoning, with the slightest alteration of the text, the passage might be stated—

What thou swear'st since, is sworn against thyself,
And may not be performed by thyself :
That *vow*, whereby thou hast sworn to do amiss,
Is not *mis-sworn*, when 'tis truly *left undone* ;
And being not done, where doing tends to ill,
The truth is then most done, not doing it.

That "undone" was written by Shakespeare, is evident from the conjunction and succeeding phrase, "*and being not done*:" "undone" and "not done" being here identical. "Forsworn" could as properly be inserted above as "mis-sworn;" but the latter word is possibly more appropriate as implying a slight play upon "amiss and sworn," thereby being more in the author's manner,

* * * *

Pandulph—It is religion that doth make vows kept ;
But thou hast sworn against religion,
By what thou swear'st, against the thing thou swearest,
And mak'st an oath the surety of thy truth
Against an oath.

"Religion," in the second line, as here spoken of by the Cardinal, should be understood in the sense of "holy church," or "Rome," which latter terms were in fact used as identical by all writers in those days. "What" is equivalent to "that which," and does not refer to "religion," but to the truce sworn between John and Phillip, who, as King of France, is styled "the eldest son of Holy Church," and on coronation swears to support and uphold the Church of Rome. "Surety" signifies "to attest," to confirm," as in the *Merchant of Venice*:

"She called the saints to *surety*,
That she would never put it from her finger,
Unless she gave it to yourself."

Thus, the last lines may be paraphrased to read, "By that which thou swearest—to England, thou swearest quite contrary to a thing already sworn—to Rome, and makest one

oath—to England, the confirmation of thy good faith against another oath—to Rome.”

—oOo—

ACT III—SCENE 1.

Pandulph—The truth thou art unsure
To swear, swears only not be forsworn ;
Else, what a mockery should it be to swear ?
But thou dost swear only to be forsworn ;
And most forsworn, to keep what those dost swear.

Pope changed “swears” to “swear,” an alteration accepted by Malone with the view of extracting some kind of sense from the lines ; Capell retained “swears,” but changed “to swear” into “who swears”—a reading which only made the sentence ungrammatical, and rendered the real meaning no clearer. As it is the proposed “truce” between France and England—previously alluded to in the text—which forms the subject of the Cardinal’s argument, it must here evidently be understood that the word truth implies “good faith, or troth.” The Cardinal does not refer to truth in the moral sense alone, as generally believed, but more particularly in the sense of good faith or fidelity, although of course both meanings are involved in the word, the one with the other : yet to convey the entire sense more plainly it were advisable to substitute the word “troth,” which implies equally moral obligation and plighted faith. “Unsure to swear, swears only” has made the sentence somewhat inconsistent and unintelligible ; but before showing a revision of the text, it may be well to first interpret the passage in prose as follows : “That troth of which thou be’st not otherwise sure as morally right in swearing, swears only that it may not be considered in worldly eyes as having falsely sworn,—as in your case in respect to England ; else, what a mockery will it be to swear at all !—considering that you are already sworn to Rome. But thou dost swear—to England, only to be forsworn—to Rome ; and art most forsworn—to Rome, to keep what thou dost swear—to England.” If correct, and to bring out this view, the lines should run—

The *troth* thou be’st unsure
In swearing, swears only not to *seem* forsworn ;
Else, what a mockery will it be to swear !
But thou dost swear only to be forsworn ;
And most forsworn, to keep what thou dost swear.

It may be added that "unsure" signifies "insecure, unsafe," as in *Henry IV.* pt. n., 1, 2—

"An habitation giddy and unsure
Hath he, that buildeth on the vulgar heart."

—oOo—

ACT III—SCENE 3.

King John—I had a thing to say,—
But I will fit it with some better tune.

Judging from the whole passage, should not this read—
But I will fit it with some better *time*?

o ~ o o *

King John—Then, in despite of brooded, watchful day,
I would into thy bosom pour my thoughts.

Considerable ingenuity has been expended in explaining the word "brooded" and giving to it some plausible signification that would account for its presence in the line; but none has proven satisfactory. The Cambridge edition suggests "broad and ;" Collier's corrector, "the broad." Pope proposed "broad-eyed"—but with "watchful," this is somewhat redundant. Why may it not be—"the proud, watchful day?" This reading would seem to be confirmed by the eighteenth line above—

"The sun is in the heaven, and the proud day,
Attended with the pleasures of the world,
Is all too wanton and too full of gawds
To give me audience."

It is no reasonable objection to say that this would convict Shakespeare of repetition:—for it is well known that he is frequently inclined to tautology, especially in the same general passage or scene.

—oO—

ACT IV—SCENE 1.

Arthur—O, save me, Hubert, save me? my eyes are out,
Even with the fierce looks of those bloody men.

Probably this should run—

O, save me, Hubert! save my eyes, ere they out,
Even with the fierce looks of those bloody men.

* * * * *

Hubert—Well, see to live; I will not touch thine eyes,
For all the treasure that thine uncle owes.

Steevens remarks that "see to live" means only : "continue to enjoy the means of life." Malone believes it to mean : "Well, live, and live with the means of seeing ; that is with your eyes uninjured." Why not simplify the matter and read—

"Well, see *and* live ; I will not touch thine eyes,
For all the treasure that thine uncle owes."

It must be considered that the déed of burning out the eyes was often followed by loss of life ; that such was the result intended by King John in this case cannot be doubted ; and consequently when Hubert forbore from inflicting the mutilation upon Arthur, he thereby virtually granted to the latter both future sight and future life. And such was probably the meaning the author intended to convey.

—oOo—

ACT IV—SCENE 2.

Pembroke—Then we . . . heartily request
Th' enfranchisement of Arthur ; whose restraint
Doth move the murmuring lips of discontent
To break into this dangerous argument,—
If, what in rest you have in right you hold.
Why, then, your fears (which, as they say, attend
The steps of wrong) should move you to mew up
Your tender kinsman ?"

"In rest" was converted into "in wrest" by Steevens to give to the fifth line some degree of consistency, which it apparently lacks as it stands ; and Malone proposed, "you hold not," with the same object ; but neither of these amendments have been adopted by modern editors. Pope, with the approval of Dyce, proposed to amend the awkward construction of the two next lines by placing "then" where "should" is, and transferring "should" to the place where "then" stands. This seems to be a happy suggestion, and why it has not been generally followed is more than I can understand. However, to present another reading of the passage—

If, what *interest* you have, in right you hold,
Why, then, your fears (which, as they say, attend
Th' steps of wrong) should *they* move you to mew up
Your tender kinsman ?

Interest—possession. Compare in act iv. 3:

"The unowed interest of proud swelling state,"

where "interest" means "possession or power of loyalty."
So in v. 3:

"You taught me how to know the face of right.
Acquainted me with interest to this land."

And again in *Henry IV* pt. 1, 3. 2—

"He hath more worthy interest to the state,
Than thou, the shadow of succession,"

in which "interest" signifies "a title justifying and possessing a claim." The word will be seen to agree with the entire context, and was doubtless therein written by the author.

—oOo—

ACT V—SCENE 1.

Faulconbridge—Let not the world see fear, and sad distrust,
Govern the motion of a kingly eye:
Be stirring as the time; be fire with fire;
Threaten the threat'ner, and out face the brow
Of bragging horror: so shall inferior eyes,
That borrow their behaviours from the great,
Grow great by your example, and put on
The dauntless spirit of resolution.

Either the word "eyes" is wrong in this passage, and should possibly read "allies"—for "eyes" can hardly be described as "growing great" by example.—or the word "grow" should be changed to "show," in order to make the passage consonant with the retained expression, "inferior eyes." I incline to the latter version, and would read—

So shall inferior eyes,
That borrow their behaviours from the great,
Show great by your example, and put on
The dauntless spirit of resolution.

"Show" also fully accords with the general tenor of the advice given to the king—to at least "assume a virtue if he had it not."

—oOo—

ACT V—SCENE 2.

Salisbury—And is't not pity, O my grieved friends,
That we, the sons and children of this isle,
Were horn to see so sad an hour as this:
Wherein we step after a stranger march
Upon her gentle bosom, and fill up
Her enemies' ranks, (I must withdraw and weep
Upon the spot of this enforced cause,)
To grace the gentry of a land remote,
And follow unacquainted colours here?

To "step after a stranger march" is an awkward expression, carrying no clear idea to the mind, and should perhaps be transposed to run, "wherein we march after a stranger step." But possibly the true reading should be—

Wherein we step after a stranger *monarch*
Upon her gentle bosom,

This would describe the exact case, for Salisbury and his friends had abandoned the cause of their legitimate king, to uphold that of Prince Lewis, a stranger monarch.

The Cambridge edition suggests "spite" for "spot" in the seventh line, and Grant White, "thought." Both are suitable; but I would here add that perhaps it should be "sport,"—in the sense of weeping at the cruel sport or turn of fortune thus imposed and enforced upon them by unlooked for circumstances.—Unacquainted=unfamiliar. That such is here the meaning of "unacquainted," will be seen from a line in *Henry IV.* pt. 2, 5. 2:

"As things acquainted and familiar to us."

* * * *

Lewis—Come, come ; for thou shalt thy hand as deep
Into the purse of rich prosperity.
As Lewis himself:—so, nobles, shall you all,
That knit your sinews to the strength of mine.

Enter *Pandulph*, attended.

And even there, methinks, an angel spake :
Look, where the holy legate comes apace,
To give us warrant from the hand of heaven ;
And on our actions set the name of right.
With holy breath.

The Cambridge editors are of the opinion that Lewis speaks the fifth line—"even there, methinks, an angel spake"—as an "aside," with an accent of contempt for his allies ; but this is highly improbable. Hanmer reads, "an angel speeds," with Warburton's approval ; Malone and Johnson saw no necessity for alteration ; Johnson explaining the line as, "At the sight of this holy man I am encouraged as by the voice of an angel"—a strained interpretation, thereby stultifying either himself or the poet ; Dyce and Knight follow the folio reading as above without comment. Now the line is not difficult to understand, and simply contains one more of the innumerable equivocations or plays upon words that are so often found throughout the dramas of Shakespeare. An angel means a celestial being or mediator, and an angel also

meant in Shakespeare's day a piece of coined money, and is so alluded to in several places of this play—

"Not that I have the power to clutch my hand,
When his fair angels would salute my palm."—2.2.

And again—

"And, ere our coming, see thou *shake* the bags
Of hoarding abbots ; imprison'd angels
Set thou at liberty."—3.3.

With this understood, and remembering that Lewis had just been alluding to the "purse of prosperity," there should be no trouble in comprehending the transition in thought from "purses" to that of the heavenly mediator in the person of the "holy legate," and from him to the word "angel," signifying both a celestial personage and a coin of the realm. But still all this does not explain how an angel "there spake"—on the entrance of Pandulph ; nor does it, for that word is misprinted, and the line should doubtless run—

And even there, me thinks, an angel *shakes* :
Look, where the holy legate comes apace.

That is, "even there an angel *is shaken out* from the purse of prosperity—look, where the holy legate quickly comes." "To shake the bags" or "to shake the purse," was, and still is in Pennsylvania, a common phrase to express the emptying out of their contents, whether gold or silver. Before "shakes" an ellipse occurs, and the line must be understood to read, "an angel is *out shaken*"—from "the purse of rich prosperity." At the words "there" and "where," Lewis of course is supposed to point toward the entering Cardinal.

—oO—

AOT V—SCENE 6.

Hubert—The king, I fear, is poison'd by a monk :
I left him almost speechless, and broke out
To acquaint you with this evil : that you might
The better arm you to the sudden time,
Than if you had at leisure known of this.

The Cambridge edition state that Capell proposed the last line as "than had you at leisure known of this." This inversion presupposes that "at leisnre" refers to the leisure of Faulconbridge ; but such is not the case, as the words evidently apply to Hubert's own leisure, and not to that of Faulconbridge. To remedy and make this plain requires but the insertion of "my," and a slight abbreviation to conform to the metre—

That you might
The better arm you to the sudden time,
Than if you had at *my* leisure known o' this.

* * * * *
Faulconbridge—Withhold thine indignation, mighty heaven,
And tempt us not to bear above our power!

That is, "subject us not to any trial that will require us to bear more than is our power to endure."

—oOo—

AUT V—SCENE 7.

Prince Henry—It is too late; the life of all all his blood
Is touch'd corruptibly; and his pure brain
(Which some suppose the soul's frail dwelling house)
Doth, by the idle comments that it makes,
Foretell the ending of mortality.

If "the life of all the blood is corrupted," it follows as a natural sequence that the brain cannot be "pure," particularly when it is so employed in making "idle comments" as to signify the coming on of death. Should we then not read, "*sore* brain," instead? "*Sore*" is a word found frequently throughout the text, in the sense of ill, sick, hurt, etc. Compare in *Henry V*: "*sore complaint*;" and also in act 1.1.283—

"And his soul
Shall stand sore charged for the wasteful vengeance
That shall fly with them."

* * * * *
Pembroke.—He is more patient
Than when you left him: even now he sung.
Prince Henry—O vanity of sickness! fierce extremes,
In their continuance, will not feel themselves.
Death, having prey'd upon the outward parts,
Leaves them invisible; and his siege is now
Against the mind, the which he pricks and wounds
With many legions of strange phantasies.

Warburton, supported by Steevens, defines and proves that in Shakespeare the word "vanity," when used ironically—as it doubtless is in the above case—means "the excess of a thing, excessive." "Fierce extremes will not feel themselves," is a vague, scarcely intelligible phrase, and cannot be reconciled to the succeeding context. I propose substituting "breed" instead of "feel," the former of which is countenanced by the following quotations:—"Time is the nurse and breeder of all good;" "ambition breeds factions;" "to breed this present peace;" "had he a heart and brain to breed it in?" "lest example breed, by his sufferance, more of such a kind;" "it was in a place where I could not breed

no contention with him." "Breed" causes the sentence to read *true* at least; for excessive, fierce extremes, in their continued strife and warfare, are not calculated to *breed* themselves, but on the contrary, are certain to involve and finally destroy themselves.

The first folio has the fourth line, "Leaves them invisible and his siege is now." For "invisible" Mason and Hanmer read, and Dyce approves and adopts, "insensible," as best agreeing with the second line, deeming it a paraphrase thereof. But, as Mason observes, there is in the old reading no distinct coherence between the first lines of the passage and the last. Steevens recommends "Invincible;" Collier's Corrector reads "leaves them unvisited;" Malone retains the authentic phrase, "leaves them invisible," interpreting the latter word as an adverb, "invisibly, i. e., imperceptibly and without a trace of the precise time when he shifts his point of attack." Malone's view is probably the right one: only it remains obscured, and requires developement by transposition and punctuation, thus—

O vanity of sickness! fierce extremes,
In their continuance, will not *breed* themselves.
Death, having prey'd upon the outward parts,
Leaves them; and, invisible, his siege is now
Against the mind, the which he pricks and wounds
With many legions of strange phantasies.



KING RICHARD II.

—●Oo—

ACT I—SCENE 1.

Bolingbroke—First, heaven be the record of my speech !
In the devotion of a subject's love,
Tendering the precious safety of my prince,
And free from other misbegotten hate,
Come I appellant in this princely presence.

Misbegotten—"of a bad origin." (Schmidt.) For "other misbegotten hate," the Collier MS. has instead, "wrath or misbegotten hate," but Collier does not adopt it in his second edition. On the part of the speaker, this would be disclaiming more than the circumstances justified. But in reality the word "other" ought not to be in the line, since no kind of "hate" had been spoken of, and Bolingbroke was all the while avowing that he was "free from" all malice, and but actuated by worthy motives solely, cherishing "the precious safety of his prince." To remedy the difficulty, it would perhaps be well to read—

And free from *ought of* misbegotten hate,
Come I appellant in this princely presence.

o o * *

King Richard—Cousin, throw down your gage; do you begin.
Bolingbroke—O, God defend my soul from such foul sin !
Shall I seem crest-fallen in my father's sight?
Or with pale beggar-fear impeach my height.
Before this out-dar'd dastard ?

The first quarto has "throw up your gage," which is clearly right, in the sense of "resign, deliver up." The king desired Bolingbroke to withdraw his challenge of Norfolk, and to give back to Norfolk the latter's gage which had been

previously accepted in return and taken up by Bolingbroke. Above, the latter says—

“Pale, trembling coward, there I throw my gage :”
to which Norfolk answers—

“I take it up, . . .
And interchangeably hurl down my gage
Upon this overweening traitor’s foot,”

showing that the exchange had been made. So afterwards Gaunt says—

“Throw down, my son, the Duke of Norloik’s gage.”
And King Richard—

“And, Norfolk, throw down his.”

All of which proves the line should run—

Cousin, throw *up his* gage ; do you begin.

“Pale beggar-fear” is the reading of the first quarto and of the two folios, The second, third and fourth quartos have “beggar-face;” the third and fourth folios, “beggar’d fear.” The word “fear” is to be preferred to that of “face;” but in associating the epithet “beggar” with it there seems a palpable unsuitableness, quite unlike Shakespeare’s style. Now in the play, V. 5. 109, we have—

“That hand shall burn in never quenching fire
That staggers thus my person ;”

Here “staggers” means “to make to reel, strike down.” Again in *Henry VIII.* 2. 4. 212 :

“The question did at first so stagger me:”

Where it is metaphorical, and equivalent to “bewilder.” Also in M. W. 3. 3. 12 : “without any pause or staggering, take this basket,” here meaning to waver or hesitate With all these blended meanings, where could a word be found more appropriate, more in accord with the context, or more likely to have been selected by Shakespeare to be compounded with “fear,” in order to delineate with a master-stroke the aspect of a man “crest-fallen in his father’s sight,” struck and reeling under a disgraceful terror, such as the image would seek to suggest? So it may scarce be doubted we should read—

Shall I seem crest-fallen in my father’s sight?
Or with pale *stagger’d* fear impeach my height
Before this out-dar’d dastard?

Impeach my height=“detract from my dignity.” Out-dar’d=“defied.”

ACT I.—SCENE 3.

King Richard—And for our eyes do hate the dire aspect
 Of civil wounds plough'd up with neighbors' sword ;
 [And for we think the eagle-wing'd pride
 Of sky-aspiring and ambitious thoughts,
 With rival-hating envy, set you on
 To make our peace, which in our country's cradle
 Draws the sweet infant breath of gentle sleep ;]
 Which so roused up with boisterous untuned drums,
 With harsh-resounding trumpets' dreadful bray,
 And grating shock of wrathful iron arms,
 Might from our quiet confines fright fair peace
 And make us wade even in our kindred's blood ;
 Therefore, we banish you our territories.

The bracketed lines are not in the folio, but were found in the quartos by Pope, who, not attending sufficiently to their arrangement therewith, placed them in the common text as they are, and strange to say, subsequent editors have allowed them to stand up to the present time, without proper adjustment. Warburton, however, protested against their retention, and said these five lines were, he believed, omitted by Shakespeare himself, as not agreeing with the rest of the context, which the poet on revising, thought fit to alter, and moreover because of the absurdity involved in the imagery of the couplet reading—

To wake our peace, which in our country's cradle
 Draws the sweet infant breath of gentle sleep.

We disagree with him on these points, and cannot for a moment think of parting with these beautiful lines, notwithstanding his objections as to their being absurd in the sense. They merely and poetically refer to the "King's personal peace"—in contra-distinction to the kingdom's "peace" in general,—as enjoying the sweet and gentle repose of infantile slumber in its cradle, the King's realm. Warburton's views have been refuted by others, and it is not necessary to now do so here. To resume : it will be seen that the five lines in brackets and the succeeding five fully agree in and by themselves, but that the last five, if the first five be left out,—as the folio really does leave them out—do not harmonize with the two lines which directly precede them—the two at the head of this citation. This they should do, in grammatical construction, for the phrase "roused up" must refer in such a case to either "wounds" or "swords," to neither of which does or could such a phrase apply. But Shakespeare did not intend it to so apply ; the incongruity is owing to the faulty arrangement of Pope, not to the dramatist, who, we

believe, added the bracketed lines in a consistent manner, and Warburton and his successors should have long ago detected and rectified Pope's imperfect adjustment. Wherein, then, lies the difficulty? Simply in the displacement of a line, which, when restored to its proper position as follows, will cause the passage to flow smoothly in its several expressions, and harmoniously in the entire tenor of it,—a reading by which "peace" herself will no longer be absurdly represented as being "roused up" by "boisterous drums" and other named instruments, to "fright fair peace" from her "quiet confines:"—

And for we think the eagle-wing'd pride
Of sky-aspiring and ambitious thoughts,
With rival-hating envy, set you on
To wake our peace, which in our country's cradle
Draws the sweet infant breath of gentle sleep,
And make us wade even in our kindreds' blood :
Which so roused up, with boisterous untuned drums,
With harsh-resounding trumpets' deadful bray,
And grating shock of wrathful iron arms,
Might from our quiet confines fright fair peace :
Therefore, we banish you our territories.

"For" in the first line is equivalent to "because." "To" before "make" is an ellipse understood.

* * * * *

King Richard—Norfolk, for thee remains a heavier doom,
Which I with some unwillingness pronounce:
The fly-slow hours shall not determinate
The dateless limit of thy dear exile ;
The hopeless word of—never to return
Breathe I against thee, upon pain of life.

"Upon pain of life." Holinshed uses the phrase in his history, and it is there equivalent to "upon pain of death." "Dear," often means "heartfelt," and is used both of agreeable and disagreeable affections. (Rolfe.) Notwithstanding, as given in the fourth line, it is somewhat difficult to share in the general view that it is properly applied, or was there placed by Shakespeare. In the folio it is spelled "deere," and presents such a blurred appearance, that the second "e" might easily be taken for a "c," and lead one to conceive that the word should read "decreed," the final "ed" having been probably omitted. This would certainly accord with the facts of history, for the severe sentence spoken by the King had been previously "decreed" by his council, and that decree only announced by him. Compare with Julius Cæsar, iii. 1: "Thy brother by decree is banished." Also in Henry IV. pt. I, i. 1: "What yesternight our council did

decree." Consequently, the reading may be suggested to run this wise—

The fly-slow hours shall not determinate
Th' dateless limit of thy *decreed* exile.

* * * * *

Norfolk—A heavy sentence, my most sovereign liege,
And all unlook'd for from your highness' mouth:
A dearer merit, not so deep a main
As to be cast forth in the common air,
Have I deserved at your highness' hand.

In Shakespeare, merit is synonymous with meed, reward. There is probably an ironical reference on the part of Norfolk to the "dear exile" of the King; and if there was an error in the former passage, there must necessarily be one in this. Johnson could not reconcile himself to the expression, and considered the phrase "to deserve a merit" as a violation of the rules of language. For if merit means reward, "a dearer reward" would imply that the award against which Norfolk protests was a reward also, but not enough to satisfy his deservings—a supposition entirely unwarrantable. But all objections and difficulties will be overcome, if the word proposed in the former passage be accepted, and we thus read—

A *decreed* merit, not so deep a main
As to be cast forth in the common air,
Have I deserved at your highness' hand.

—oOo—

ACT II—SCENE 1.

Gaunt—Though Richard my life's counsel would not hear,
My death's sad tale may yet undeaf his ear.

York—No, it is stopp'd with other flattering sounds,
As praises of his state: then, there are found
Lascivious metres, to whose venom sound
The open ear of youth doth always listen.

The fourth line is the reading of the folio and of the third and fourth quartos, the first quarto has "of whose taste the wise are found;" the second quarto, "of whose state the wise are found." Collier proposed "as praises, of whose taste the wise are fond," which the Cambridge edition adopts. The latter version is obviously absurd, for inasmuch if the wise are inclined to be fond of praises, that very inclination would be a decided evidence of their lack of wisdom: it is the unwise who generally manifest a taste for praises. But it is apparent from these several versions that the early editors did not apprehend the true meaning of the

line in question, and in order to surmount their difficulty, they twisted it into the above prosaic and inconsistent form, thereby smothering up a terse and profound thought of the poet. The excluded line of the first quarto should have been retained, for it is undoubtedly the one penned by Shakespeare; its plain meaning being, "As praises, which are the test and proof whereby the wisdom of an individual or his lack of it is discovered." "Taste" in our author is often equivalent to proof of the quality of anything, and would be greatly simplified by using "test"—(of old spelled "teste," hence, probably, the error in printing) which amounts to the same thing, and would be better comprehended at the present day. So in *King Lear*, 2. 2: "he wrote this but as an essay and taste of my virtue." "Found" signifies "found out, discovered, ascertained the quality of," as in *Henry IV.* pt. 1. 1. 3: "and you have found me," means "and you have ascertained my disposition." Then, to make the line clear to the reader, all required is to change "of" into "by," "taste" into "test," and punctuate differently:—

No, it is stopp'd with other flattering sounds :
As praises, by whose *test* the wise are found ;
Lascivious metres, to whose venom sound
The open ear of youth doth always listen.

* * * * *

York—The King is come : deal mildly with his youth;
For young bot colts, being rag'd, do rage the more.

"Being rag'd" has given rise to many conjectures to remove the incongruity and obscurity of the phrase. Collier MS., proposed plausibly "urg'd;" Ritson has "rein'd;" others suggest "chaf'd," "curb'd," etc. To these I add one more guess, and would read—

For young hot colts, being *rous'd*, do rage the more.

A somewhat like sentence in sentiment and manner is in *Troilus and Cressida*, 1. 3., from which it may reasonably be inferred that "rous'd" is the right word to substitute—

"The thing of courage,
As *roused* with rage, with rage doth sympathise."

—oOo—

ACT II—SCENE 3.

Berkley—To you, my lord, I come (what lord you will)
From the most gracious Regent of this land,
The Duke of York, to know, what pricks you on

To take advantage of the absent time,
And fright our native peace with self-born arms.

"Self-born arms" is in all editions, old and modern, and has proven "almost unintelligible." Schmidt takes the word to be "self-borne," and defines it as "borne for one's self (not for the king.*)" It is certainly a singular compound, and may be regarded as an error in writing or printing. In this view, I believe the word intended to be expressed was "*self-drawn*." Compare in the play, act 1, scene 1. 46 :

"What my tongue speaks, my right-drawn sword may prove," Which Johnson explains as "drawn in a right or just cause." However, in this case "self-drawn arms" and self-borne arms" are virtually one and the same thing; and Schmidt's definition answers for either. Or—to give still another version—should not the line read—

"And fright our native peace with *self-brave* arms."

This is best explained by comparison with line, act 2 sc. 3. 112:

"And here art come.

In *braving* arms against thy sovereign."

Again, 2. 3. 142:

"But in this kind to come, in *braving* arms,
To find out right with wrong,—it may not be."

* * * * *

Bishop Carlisle—To fear the foe, since fear oppresses strength,
Gives, in your weakness, strength unto your foe,
And so your follies fight against yourself.

The last line is omitted by the folio, but found in the quartos. Some editors, conscious, possibly, of the truism and superfluity of the verse, place it in brackets. But the line becomes forcible and edifying when the word "follies" is eliminated and the one that doubtless belongs there is inserted instead, thus—

And so your *powers* fight against yourself.

"Powers" is a word much used in a military sense by Shakespeare, and signifies, "forces, strength."

——oOo——

ACT IV—SCENE 1.

A Lord—I take the earth to the like, forsworn Aumerle.

This is omitted in the folio; perhaps, as Warburton suggests, "because the expression was considered inexplicable." The first quarto has, "I task the earth;" Johnson conjectured, "I take thy oath;" Steevens, "I task thy heart;" and the Cambridge edition explains it, "I lay on the earth the task of bearing the gage." Now when it is remembered that

Aumerle had just given utterance to a fierce oath to the effect that he would at once seize and dare the challenge of Percy, and that this lord was equally anxious to obtain a challenge from Aumerle—in conformity to this, what more natural than that this lord should say—

I task thy *breath* to the like, forsworn Aumerle.

“Breath” here would signify voice or tongue. Compare King John, 3. 1:

“What earthly name to interrogatories
Can *task* the free *breath* of a sacred king?”

Also, Richard II., 4. 1:

“And shall the figure of God’s majesty,
Anointed, crown’d, planted many years,
Be judged by subject and inferior *breath*,
And he himself not present?”

—oO—

AOT V—SCENE 5.

K. Richard—My thoughts are minutes, and with sighs they jar
Their watches on unto mine eyes, the outward watch,
Whereto my finger like a dial’s point,
Is pointing still, in cleansing them from tears.
Now, for the sounds that tell what hour it is,
Are clamorous groans, that strike upon my heart,
Which is the bell: so sighs, and tears, and groans
Show minutes, times, and hours.

So read the quarto and first folio; but the other folio reads the second line—

“Their watches to mine eyes the outward watch.”

Johnson thought the passage corrupt, and proposed—

“Their watches on; mine eyes the outward watch.”

However, it is more probable that a certain word is corrupt than the passage generally—and that word, I think, is “watches,” which should be “posting on.” This phrase is repeated a few lines below—

“But my time

Runs *posting on* in Bolingbroke’s proud joy.”

“Posting on” corresponds with the context, is in every way suitable, and is equivalent to “working, strokes, tickings, swayings, reaches, lengths, stretches”—of the pendulum: agitating sighs representing the vibrations of the pendulum; either of which words would answer as well and be preferable to “watches on.” Or—

My thoughts are minutes; and, with sighs, they jar
Their weights on unto mine eyes, the outward watch.

“Show minutes, times, and hours.” This, I imagine, should read, “minutes, *terms*, and hours,” to be in opposition to “sighs, tears, and groans.” “*Terms*” signify any portion of an hour.

FIRST PART

OR

KING HENRY IV.

—oOo—

ACT I—SCENE 1.

King—No more the thirsty entrance of this soil
Shall daub her lips with her own children's blood.

“Entrance” has been defined by Steevens to mean “the porous surface of the earth,” and by others, “the parched and cracked surface of the earth.” Yet Steevens was not content, and proposed “entrants” in the sense of “invaders;” but finally accepted and incorporated into his text “Erinnys,” which had been suggested by Mason, principally for the reason that Shakespeare had employed the personification “Nemesis” elsewhere in his writings. However, Mason and Steevens have not been followed, subsequent editors not deeming the emendment of sufficient worth to justify a departure from the text. The Cambridge editors state that the fourth folio gives the reading as “entrails” in lieu of “entrance”—herein alone differing from the first folio and the five first quartos,—a difference not very material, however. The passage as it stands above has never met with entire acquiescence, for the intended personification is recognized as defective, and far from being either natural or consistent. “Her lips” and “her own children” of course, refer to “soil;” and the idea of the surface of the soil daubing the lips of the soil (which must also be its surface, or a part thereof) with blood, is arbitrary and remote from both the reason and fancy. The action is unfitted to the agent, and surely Shakespeare never so blundered in his personification or language. Hence, to give what I suppose the poet wrote, to make the passage acceptable and consistent. I would propose reading—

No more the thirsty *appetite* of this soil
Shall daub her lips with her own children's blood.

In corroboration, compare *Titus Andronicus*, 3. 1:

Let my tears staunch the earth's dry *appetite*;
My son's sweet blood will make it shame and blush.

Here "the earth's dry appetite" is synonymous with "the thirsty appetite of the soil"—while thirst for "blood" is equally ascribed or implied to earth or soil. Note 3 Henry VI., 2, 3.—though not as fully applicable—

"Thy brother's blood the thirsty earth hath drunk,"

* * *

King Henry—Those opposed eyes
Which,—like the meteors of a troubled heaven,
All of one nature, of one substance bred,—
Did lately meet in the intestine shock
And furious close of civil butchery
Shall now, in mutual well-beseeming ranks,
March all one way and be no more opposed
Against acquaintance, kindred, and allies.

"Those opposed eyes." "Eyes" is looked upon as badly corresponding with the various expressions of this passage, as they neither "march in ranks," "close in civil butchery," nor "meet in intestine shock." Warburton proposed to substitute "files;" and the Cambridge edition suggests "arms;" but neither meet with entire acquiescence. Peradventure the poet wrote—

* * *

"Those opposed *seas*
Which,—like the meteors of a troubled heaven,
All of one nature, of one substance bred,—
Did lately," etc.

Thus suits all the allusions. The metaphor of the seas is a favorite one with Shakespeare, and is often made use of throughout the plays; for instance in 2 Henry IV., 3. 1, where the "imperious surge" and "the winds" are represented as performing more wonderful feats—

"Wilt thou upon the high and giddy mast
Seal up the ship-boy's eyes, and rock his brains
In cradle of the rude imperious surge
And in the visitation of the winds,
Who take the ruffian billows by the top,
Curling their monstrous heads, and hanging them
With deaf'ning clamour in the slippery clouds,
That, with the hurly, death itself awakes?"

* * *

King Henry—The edge of war, like an ill-sheathed knife,
No more shall cut his master. Therefore, friends,
As far as to the sepulchre of Christ,
(Whose soldier now, under whose blessed cross

We are impressed and engaged to fight,)
 Forthwith a power of English shall we levy.

The last word is spelled "levie" in the first folio and "leavy" in the earliest quarto, in modern editions now altered to "levy." Commenting upon the passage, Capell observes that "to levy a power as far as to the sepulchre of Christ" is quite anomalous and unusual: and says "lead" might be substituted without marring the sense; other writers endeavour to remove the difficulty by inferring that "as far as" signifies, not "to the distance of," but "so far only as regards." But this is interpreting an expression to suit every varying occasion, is unwarrantable, and furthermore discountenanced by similar phrases dispersed throughout the text, where it always means "as distant as" and nought else. Probably the author wrote—

"Forthwith a power of English shall we *head*."

This word conforms to the context, and is confirmed by frequent usage in the same sense on the part of Shakespeare; for example—

"For which we have in head assembled them?"—*Henry V.* 2. 2.

* * * * *
 "The powers that he already hath in Gallia
 Will soon be drawn to head."—*Cym.* 3. 5.

* * * * *
 "The Goths have gather'd head, and with a power
 They hither march amain."—*T.A.* 1. 4.

* * * * *
 "Three times hath Henry Bolingbroke made head
 Against my power."—1 *Henry IV.* 3. 1.

* * * * *
 "A mighty and a fearful heed they are,
 As ever offered foul play in a state."—1 *Henry IV.* 3. 2.

It will be noted that "power" and "head" are words that are always closely conjoined in most every sentence by Shakespeare.

* * * * *

K. Henry—Ten thousand bold Scots, two and twenty knights,
 Balk'd in their own blood, did Sir Walter see
 On Holmedon's plains.

Various attempts have been made to impart a coherent meaning to "balk'd." in this connection, but none has proven satisfactory. "Baked," "bathed," "steeped," etc., have been suggested, accompanied with far-fetched arguments. "Balk'd" has been defined as "ridged, heaped up,"—a strained and unnatural interpretation, which doubtless

some wiseacre must have laboriously "evoked from his inner consciousness." In fact it is unimportant, and the word may be regarded as a misprint merely; but possibly we should read, as it comes nearest to the spelling,—

Soak'd in their own blood.

For this reading, compare in Henry V., 4. 7. 70—

For many of our princes—woe the while !—
Lie drown'd and *soak'd* in mercenary blood.

—oOo—

AUT I—SCENE 3.

King Henry—Worcester, get thee gone, for I do see
Danger and disobedience in thine eye; O, sir,
Your presence is too bold and peremptory,
And majesty might never yet endure
The moody frontier of a servant brow.

Steevens, I believe, defines "frontier" as the "forehead;" brow and forehead are nearly one and the same thing, making a stilted reiteration; and other writers, by a powerful effort of imagination, represent it as 'a fortification on the border of a country;' instead of that border itself, as modernly understood. This is very well indeed; yet while not quite agreeing to the interpretation, I can but think the intended meaning lies somewhat nearer home; however, since their view has been suggested, I can and do enjoy both theirs and the more homely and understandable one here proposed, thus having the advantage in the matter.

And majesty might never yet endure
The moody *frowning* of a servant brow.

This word too enables and assists the imagination to conjure up a picture of some gloomy fortress frowning defiantly on the mountain's brow upon the vallies below. "Frown and frowning" occur frequently throughout the text, whereas "frontier" only appears in the line—

"Of palisades, frontiers, parapets,
Of basilisks, of cannon, culverins."

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King Henry—Why, yet he doth deny his prisoners;
But with proviso and exception,—
That we at our own charge, shall ransom straight
His brother-in-law, the foolish Mortimer;
Who, on my soul, hath wilfully betray'd
The lives of those, that he did lead to fight
Against the great magician, damn'd Glendower;

Whose daughter, as we hear, the Earl of March
 Hath lately married. Shall our coffers then
 Be emptied, to redeem a traitor home?
 Shall we buy treason? and indent with fears,
 When they have lost and forfeited themselves?

By the different editors this passage has been deemed exceedingly complicated, and divers efforts have been made to elucidate it. Instead of "indent with fears," Johnson proposed reading "indent with peers," applying the term to Worcester, Northumberland and Hotspur, as having "lost and forfeited" their peerages and "themselves;" while Collier brought forward his MS. Corrector, and proposed to interpolate "foes" for "fears;" but none of the changes are needful, while all proceed from the mistaken conception that the phrase "indent with fears" refers to the three personages just named, which is not the case. Worcester, Northumberland and Hotspur could not possibly at this time and here be regarded as traitors by the King, nor would they be styled by him either "foes or fears;" besides, neither of these had yet "lost and forfeited themselves." "To redeem a traitor," "to buy treason" refer to the Earl of March; but "to indent with fears" refers to the King himself, who in effect says, "shall we empty our treasury to redeem a traitor home in the person of Mortimer? Shall we foolishly buy treason by such a redemption? Shall we again possess ourself with former fears, which now are luckily set at rest in consequence of the absence and capture of this Mortimer, who has always continued to be a cause of danger to us on account of his aspirations and near claims to our own throne?" That such is the true meaning of the passage is manifest by the subsequent words of Hotspur in speaking of this interview and the King—

"And when I urged the ransom once again
 Of my wife's brother, then his cheek look'd pale,
 And on my face he turn'd an eye of death,
 Trembling even at the name of Mortimer.

Worcester—I cannot blame him: was he not proclaim'd,
 By Richard that dead is, the next of blood?

Mortimer was an object or cause of fear to the King, who is here represented as having trembled with anger and turning an eye of deadly menace upon Hotspur at mention of the name of the Earl of March. "Indent with fears" is equivalent to "possess with fears," as in act ii. sc. 2—

"The thieves are scattered, and possessed with fear
 So strongly, that they dare not meet each other;
 Each takes his fellow for an officer."

In fine, to render the passage in a manner easily to be understood, requires but a very slight alteration of the text, as follows—

Shall our coffers then
Be emptied, to redeem a traitor home ?
Shall we buy treason ?—indent *ourselves* with fears,
Which now have lost and forfeited themselves ?

It will be seen that the third line suffers an ellipse of "shall we," which should precede "indent *ourselves* with fears." In the fourth line, "which now" is substituted to avoid cumbering the line thus, and in the way it really means—

"When they (the fears) have lost and forfeited themselves."

As to "ourselves," Shakespeare frequently uses it either in the singular or plural number, just as may suit his purpose.

—oOo—

ACT II—SCENE 1.

Gadshill—"I am joined with no foot land-rakers, no long staff, six-penny strikers; none of these mad, mustachio, purple-hued malt-worms; but with nobility and tranquility; burgomasters and great oneyers, such as can hold in; such as will strike sooner than speak, and speak sooner than drink, and drink sooner than pray."

"Great oneyers." Critical ingenuity has been hugely exercised in endeavoring to explain "oneyers," and has fairly exhausted itself in the effort. Johnson defines it as "great ones," "great one-eers," a word formed like auctioneers; others as "great moneyers," that is, "great brokers;" and others again, write it as, "great mynheers, ones-yes, wandyers, monsieurs, honorables," etc., etc. "Tranquility" is another word that looks suspicious and out of place in the above, and probably ought to be printed "true quality." Altogether I would suggest reading the sentence thus :

"But with nobility and *true quality*, burgomasters and great *majors*, such as can hold in." "Major," in Shakespeare's day meant, I believe, either the chief magistrate of the city of London, or the Sheriff—I am not clear which, but possibly the latter. The reader will find in act 3, scene 1, of this play a syllogistic equivocation on the word by Falstaff :—"I deny your major: if you will deny the Sheriff, so : if not, let him enter." The acceptance of the proposed reading would at least reasonably sustain the classification as to position and character of the individuals named in the text.

—Or to offer still another suggestion for “great oneyers,”—how would “grand jurors” answer? In act 2, scene 2, Falstaff uses the words:—“You are grand jurors, are ye? We’ll jure ye, i’ faith.”

—oOo—

ACT II—SCENE 4.

Prince Henry—Did’st thou never see Titan kiss a dish of butter? pitiful-hearted Titan, that melted at the sweet tale of the son! If thou did’st, then behold that compound.” i. e. Falstaff.

The critics have abandoned this passage in utter despair; and I can but wonder whether the ghosts of Titan and Phæton do not haunt them in retaliation for permitting it to remain so long unrectified. That is, I should marvel, if the text did not otherwise assure me that Titan is “pitiful-hearted,” and hence kindly refrains. There are several readings that are followed in the editions: “pitiful-hearted Titan, that melted at the sweet tale of the sun;” “pitiful-hearted butter, that melted at the sweet tale of the sun.” Probably it was the latter word that gave origin to the confusion and contention of the critics. Above, we have the remarkable conception of “Titan as melting at the tale of the son or sun,” which is remarkable indeed, and remote from the mythological fable itself, to which it alludes. Why did it not occur to the editors to transpose, and read as follows:—

“Didst thou never see Titan kiss a dish of butter? pitiful-hearted Titan, that *sweated* and melted the son of the tale? If thou didst then behold that compound.”

It is most probable that “sweet” should be “sweat;” and that the sentence should run as stated, rather than read, “the sweet son of the tale,” or, “the son of the sweet tale.” This is not the only instance in the play which needs transposition, but even parts of sentences have been omitted and require filling up to complete the sense, as will be pointed out hereafter. Upon further examination, I propose and prefer the following version—

“Didst thou never see Titan kiss a dish of butter? pitiful-hearted Titan, that melted that *Phæton* of the tale? If thou didst, then behold that compound.”

I have very little doubt but that some careless printer set up “at sweet son,” for “that Phæton.” As to “pitiful-heart-

ed," should it not be "spiteful-hearted?"—but let it pass.

* * * * *

Prince Henry.—What trick, what device, what starting-hole, canst thou now find out to hide thee from this open and apparent shame?

Poins.—Come, let's hear, Jack: What trick hast thou now?

Falstaff.—Why, thou knowest I am as valiant as Hercules; but beware instinct; the lion will not touch the true prince. Instinct is a great matter; I was a coward on instinct.

The witty evasion and excuse are visible enough, but it is not clear why Falstaff should here charge the prince to "beware instinct," and is probably an error of the types. Should it not read:—"but *be aware* thou of instinct"—in which consists his excuse, and is so implied. This reply of Falstaff is equivalent to, "but you must remember the nature of instinct. The wording is certainly more consonant with the context, and why should not the line be rectified, inasmuch as here—the said line being in prose—there would consequently be no interference with measure, as in other cases? Or, perhaps, it might answer, though it would not be as plain, if the word were separated and printed,—“but be 'ware instinct.”

o o * *

Prince Henry.—Do thou stand for my father, and examine me upon the particulars of my life.

Falstaff.—Shall I? content—This chair shall be my state, this dagger my sceptre, and this cushion my crown.

Prince Henry.—Thy state is taken for a joint-stool, thy golden sceptre for a leaden dagger, and thy precious rich crown, for a pitiful bald crown.”

Johnson advises the omission of the Prince's reply as containing a mere repetition of Falstaff's own description. His remark corroborates my former statement that there had been words and sentences lost from the play: for it is evident that some witty turn was embraced and intended in the passage, or it never would have been printed. This being the case, I venture diffidently to supply a version, until a better one is proposed by some one else, thus—

“Forsooth, thou has mistook a joint-stool for thy chair of state, a leaden dagger for thy golden sceptre, but we alone have taken thy precious rich crown for what it is—a pitiful-bald crown.”—i. e. pate. A crown, or a French crown was a common expression for a bald-head. Compare M. N. D. 1, 2, 99:—“Some of your French crowns have no hair at all, and then you will play bare-faced.”

ACT III.—SCENE 1.

Glendower—The goats ran from the mountains, and the herds
Were strangely clamorous to the frightened fields.

This should probably read—

The goats ran from the mountains, and the herds,
Wild, strangely clamorous to the frightened fields

The epithet is applied to cattle in act 4, scene 1—

“Wanton as youthful goats, *wild* as young bulls.”

The proposed reading renders the passage grammatically correct, which it before was not—“ran,” of course, in the second line being implied before “strangely.”

—oOo—

ACT III.—SCENE 2.

Prince Henry—This, in the name of God, I promise here:
The which if He be pleased I shall perform,
I do beseech your majesty, may salve
The long-grown wounds of my intemperance.

It is not unlikely that for “long-grown wounds,” the poet wrote—

“The long-*sown* wounds of my intemperance;”

As “long-grown” is an adjective that hardly applies to wounds, or proper in a line expressive of the “wild oats sown” by the prince in his youth. For “intemperance” the folio gives “intemperature.” The latter word should be restored, inasmuch as “intemperance” has nowadays been so tossed about, so commonized and made synonymous with drunkenness that it conveys to the mind of the reader the idea of habitual intoxication on the part of the Prince, an impression at variance with the truth. “Intemperature,” on the other hand, refers more particularly to inclination, or natural disposition, a youthful wildness or fondness for lively escapades only, in accordance with the character of the Prince as drawn by Shakespeare and by history. So may we read—

The long-*sown* wounds of my *intemperature*.

—oOo—

ACT IV.—SCENE 1.

Hotspur—Well said, my noble Scot: If speaking truth,
In this fine age, were not thought flattery,
Such attribution should the Douglas have,
As not a soldier of this season’s stamp
Should go so general current though the world.
By Heaven, I cannot flatter: I do defy

The tongues of soothers ; but a braver place
 In my heart's love hath no man than yourself:
 Nay, task me to my word ; approve me, lord.

Douglas—Thou art the king of honor :

No man so potent breathes upon the ground,
 But I will beard him.

The first line of Douglas' answer lacks completion in metre, a part probably lost or omitted by some editor or printer, as frequent in other instance in this play. After the eulogistic speech of Hotspur, it would seem incumbent that Douglas should at least acknowledge the compliment received, and possibly did so in the portion of the line wanting : hence, aiming to supply the deficiency, and being governed by the words of Hotspur, especially by those contained in the above first two sentences—

“If speaking truth,

In this fine age, were not thought flattery,—”

it might perhaps be advisable to read :—

“Thou art the king of honor, *the prince of truth.*”

Here king and prince, honor and truth, are relatively classified and associated.

* * * * *

Hotspur—Were it good,

To set the exact wealth of all our states
 All at one cast ? to set so rich a main
 On the nice hazard of one doubtful hour ?
 It were not good: for therein should we read
 The very bottom and the soul of hope,
 The very list, the very utmost bound
 Of all our fortunes.

Very many amendments have been proposed in substitution for “read,” which is obviously and admittedly incorrect, as it in no manner agrees, grammatically or figuratively, with “soul,” “bottom,” “list,” or “utmost bound.” “Risk, rend, tread, dare, reap,” etc., have been suggested: yet it is strange that the very word which, as I think, is most applicable to the act described, as well as to the metaphor, should have been overlooked for so long a period. That word is “leap;” and that it is the right one, will be plainly seen by comparison with the accompanying quotation, Henry IV. pt. 2. 1, 3., wherein Hotspur is depicted as having done the very thing which he is here talking about—

“And so with great imagination,
 Proper to madmen, led his powers to death.
 And, winking, leap'd into destruction.”

“Soul” is incongruous, and possibly might be improved

upon ; and as to "list," I confess I know not what it means in this place, preferring to see it altered : then reading—

It were not good : for therein should we *leap*
The very bottom and the *inch* of hope,
The very *line*, the very utmost bound
Of all our fortunes.

Compare "inch" with the line in 4. 3: "I have speeded hither with the very extremest *inch* of possibility."

* * * *

Hotspur—He shall be welcome too. Where is his son,
The nimble-footed madcap Prince of Wales,
And his comrades, that dashed the world aside,
And bid it pass?

Vernon—All furnish'd, all in arms :
All plumed, like estridges that with the wind
Bated,—like eagles having lately bath'd ;
Glittering in golden coats, like images ;
As full of spirit as the month of May,
And gorgeous as the sun at midsummer ;
Wanton as youthful goats, wild as young bulls.

Knight's edition, as above, differs from that of others issued, the majority of which, I believe, read, "like estridges that wing the wind." This is undoubtedly a great improvement ; but still, not being strictly descriptive of the habit and mode of running of the ostrich, it does not altogether satisfy, and leaves the question of the exact word written instead an open one, and consequently one yet to be ascertained. Therefore, along with others, I offer this guess—

"All plumed, like estridges that *out-thigh* th' wind."

Out-thigh—"out-leg, out-run : " figuratively bearing and implying the construction of, "the ostrich, that thighs a race against the wind,—and beats him in the race."

Or, if this version be not approved, then I propose another which has a finer and more poetical signification as follows—

"All plumed, like estridges that *flight* the wind,"

Compare lines in act 3, scene 2, where the word occurs :—

" Yet let me wonder, Harry,
At thy affections, which do hold a wing
Quite from the flight of all thy ancestors."

"Bated." Here is a word that has been twisted inside-out and rolled over and over again in order to impart to it some kind of a definition which might fairly be accordant with its application to the line wherein it appears. And finally none has been found or presented, for the simple reason that

Shakespeare never placed it there, hence it is out of place, and ought decidedly to be uprooted and ignominiously ejected, having caused more trouble than it is worth. To remove it out of the way this change is proposed—

“*Ruft’d* like eagles that had lately bath’d.”

“Ruffled, ruffed, rufted” do not only mean furnished with ruffles, but convey the idea of pride, elevation; and are employed in the latter sense by L’Estrange, as

“Princes in the *ruff* of all their glory;”

and thus understood the word perfects and completes the imagery, and is therefore the one which possibly Shakespeare must have written. In the quarto it is spelled “bayted,” and it will be readily seen how easy might be the mistake of *r* and *f* into *b* and *y*—“Feather’d” occurred as suitable, but on reflection I rejected it, for though in a measure applicable to eagles, yet as the *object* of the description is the gallant army arrayed in all the paraphernalia of war-like costume and preparation, and not that of eagles particularly, it is not therefore really as appropriate as that of “ruffed.” Besides, that word had already been engaged more admirably further on—

“I saw young Harry, with his beaver on,
His cuises on his thighs, gallantly arm’d.
Rise from the ground like feather’d Mercury;”

And here both adjectives, even should one transfer either to the place of the other, he will discover that he has improved neither metaphor, but has spoiled both by so doing. Several other words might be substituted, such as “arrayed, raimented, tufted,” etc.: but my preference is the one indicated. I would add that the word “thigh” is found not only in the lines last quoted, but also in A. Y. L. 1, 3, 119:—

“A gallant curtle-axe upon my thigh.”

Finally then, the lines would run—

All furnish’d, all in arms;
All plumed like estridges that *thigh* the wind;
Ruft’d like eagles that had lately bath’d;
Glittering in golden coats like images;
As full of spirit as the month of May:
And gorgeous as the sun at midsummer.

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Hotspur—Come, let me take my horse,
Who is to bear me, like a thunderbolt,
Against the bosom of the Prince of Wales:

Harry to Harry shall, hot horse to horse,
Meet, and ne'er part, till one drop down a corse.—
O, that Glendower were come !

There are two slight errors here that perhaps had better be rectified. "Taste my horse" is the phrase contained in the quarto which has been changed as above. And by the way, let me here call attention to the fact that nearly all editors define "taste"—when found almost everywhere throughout the text in use—as "to make proof of;" the definition is correct, I doubt not : but why is it so ? Simply because "taste" in itself has been wrongly printed, and should read "test," the proper word, meaning "to make proof of." Formerly it was spelled "teste," and thus was easily mistaken for "taste." Ergo, the above should read, "let me *test* my horse."

The other error, I deem, is the omission of a letter : supplying which we should read—

"Harry to Harry shall, *shot* horse to horse,
Meet :—and ne'er part till one drop down a corse."

"Shot" appeals to the imagination, making the line effective and forcible, and corresponding better with "like a thunderbolt." The words naturally belong together, and doubtless were there written by Shakespeare "When Greek meets Greek, then comes the tug of war." The reader's attention should not be diverted by the word "hot," whatever it may mean, toward the horses, but be fully concentrated upon the two Harrys, encountering in the terrific shock and crush of conflict.

"The neighyinge of the war-horse proude,
The rowlinge of the drum,
The clangor of the trumpet loude,
Be soundes from heaven that come ;
And oh ! the thundering presse of knightes,
When as their war-cryes swell,
May tole from heaven an angel brighte
And rouse a fiend from hell."



SECOND PART
OF
KING HENRY IV.

—oOo—
ACT I—SCENE 1.

Northumberland—In poison there is physic, and these news,
Having been well, that would have made me sick,
Being sick, have in some measure made me well :
And as the wretch, whose fever-weaken'd joints,
Like strengthless hinges, buckle under life,
Impatient of his fit, breaks like a fire
Out of his keepers arms; even so my limbs,
Weaken'd with grief, being now enrag'd with grief,
Are thrice themselves: hence therefore, thou nice crutch.

“Buckle under life.” “Buckle” is now seldom employed in the sense here evidently meant—“to bend, to bow, to sink under.” “Life” can scarcely be correct in this passage, for the joints of a fever-weakened man cannot be said to sink under “life,” but rather do they give way under pressure of his body or limbs, weakened by the effects of the fever. This objection to the phrase—“buckle under *life*”—was perceived by Malone, who sought to overcome it and amend the passage by altering “weaken’d with grief” into “weaken’d with age,” or “pain.” But this emendation affords no remedy, and serves only to destroy the resemblance of the comparison, which is assisted by attributing contrary effects to the same cause: and the same cause is most fully shown by the same expression or word “grief:”

“Weaken’d with grief, being now enrag’d with grief.”

There are several common phrases which everybody has heard; such as “bow your limbs,” or “bend your limbs;” and perchance the author meant simply to use the latter word, and wrote—

And as the wretch, whose fever-weaken’d joints,
Like strengthless hinges, buckle under *limb*.

The very repetition of the word in the second line below—"even so my *limbs*"—helps to confirm and authenticate it as the true one, inasmuch as it seems to be absolutely necessary to round and complete the simile instituted.

* * * *

Northumberland:

Let heav'n kiss earth ! Now let not nature's hand
Keep the wild flood confin'd ! let order die !
And let the world no longer be a stage
To feed contention in a lingering act.

"All the world's a stage," and the stage has its exhibitions, acts, scenes, entrances and exits; but it is not a place to "feed" anything, and so the metaphor above is marred. The poet has another word better adapted to the imagery—"Time is the nurse and breeder of all good;" "ambition breeds factions;" "to breed this present peace;" "had he a heart and brain to breed it in?" and in Henry V., 5, 1: "it was in a place where I could breed no contention with him." In the last quotation, "contention" and "breed," as in the line above, are brought and used together by the author: and thus I am convinced we should read—

And let this world no longer be a stage
To *breed* contention in a lingering act.

A similar error was noted in King John V., 7. 15., where "feel" occurs instead—

"O vanity of sickness ! fierce extremes,
In their continuance, will not *breed* themselves."

* * * *

Morton—But now the bishop

Turns insurrection to religion :
Suppos'd sincere and holy in his thoughts,
He's follow'd both with body and with mind ;
And doth enlarge his rising with the blood
Of fair King Richard, scraped from Pomfret stones.

"Enlarge" seems hardly proper in the line, and was changed by Warburton to "enlard"—a vile and greasy alteration. The "rising" undoubtedly means his up-rising in rebellion against his king; and with Richard's blood, scraped from Pomfret stones, how can it be strictly said that he enlarged his rising? It is a probable error, and the lines might more consistently read—

He's follow'd both with body and with mind ;
And doth *enforce* his rising with the blood
Of fair King Richard, scraped from Pomfret stones.

To enforce—to urge on to strengthen, to animate; this is the interpretation warranted by passages elsewhere in Shakespeare:

“We were enforc’d, for safety sake, to fly
Out of your sight, and raise this present head.”
—Henry IV., pt. 1, 5. 1.

King Henry was charged with having caused the murder of King Richard at Pomfret Castle, and consequently it might be supposed that the very stones thereof cried out to avenge his blood on the murderer: an accusation which the Bishop made use of and *enforced* to fire the public heart, and justify his own rebellion.

—oOo—

ACT I.—SCENE 3.

Hastings—But, by your leave, it never yet did hurt,
To lay down likelihoods, and forms of hope.

Bardolph—Yes;—in this present quality of war;—
Indeed the instant action, (a cause on foot)
Lives so in hope, as in an early spring
We see the appearing buds; which, to prove fruit,
Hope gives not so much warrant as despair
That frosts will bite them.

Thus editions generally. The folio reads somewhat differently—

“Yes, if this present quality of war
Indeed the instant action, a cause on foot.”

Rowe changed “if” into “in;” but Pope restored “if,” and changed “indeed” thus:

“Yes, if the present quality of war
Impede the instant act,”

and so, as Johnson notes, making the lines at variance with the ensuing tenor of Bardolph’s argument. But Pope was right in his idea, and Johnson wrong, although the former did not, as I think, hit on the precise word intended by the text. Steevens suggested “impel to instant action;” Mason, “induc’d” for “indeed,” as well as “prescient quality” for “present quality;” Collier’s Corrector gives, “Indeed the instant act and cause on foot;” and Knight retains the folio reading, with the exception of a slight change in punctuation. Yet it is plain that all these suggestions come in direct collision with the succeeding words and true reasoning of Bardolph. How all these learned editors came to stultify themselves in such a manner is a mystery, and forms one of the curiosities of literature. But the folio reading is without doubt correct, and should never have been altered; ex-

cept in the word "indeed," which creates the whole difficulty, and which should be "denied"—the exact word that snits the context and argument, and contains the same identical letters, showing clearly that some printer had unintentionally reversed them in position. To deny—to refrain from, to decline, to refuse.

Johnson, Steevens and Pope unite in considering "this present quality of war," as equivalent to "the present condition and state of war:" and there is no reason to doubt the correctness of their interpretation. "The instant action" here has the signification of "the direct battle-engagement." I would then but change "this" to "the," and place the passage thus.—

Yes, if the present quality of war
Denied the instant action: a cause on foot
 Lives so in hope, as in an early spring
 We see the appearing buds; which, to prove fruit,
 Hope gives not so much warrant, as despair,
 That frosts will bite them.

The whole may be stated in prose more plainly:—

"Yes, it does hurt very much, if the immediate policy of war exacted that one should refrain from the then engagement offered by the enemy: An affair under way exists in the like state of hope and fear in regard to the result, as does an early spring when therein we see the newly appearing buds; so that when we hope that buds will change into fruit, we are warrantable in so hoping indeed, but still more are we justified in anticipating the reverse, and that the buds will be nipped by the frost."

* * * * *

Bardolph—Like one, that draws the model of a house
 Beyond his power to build it: who, half through,
 Gives o'er, and leaves his part-created cost
 A naked subject to the weeping clouds,
 And waste for churlish winter's tyranny.

"Part-created cost" would apparently mean the money expended or incurred in the building of the house; but this cannot be the true meaning intended as the expression does not accord with the succeeding lines, in which the comparison is drawn between "a naked subject" and "part-created house." Hence, the error must be in the word "cost" which clearly should be "cast" instead; and the passage then rightly punctuated will make the meaning and construction plain and visible. "Part-created," of course, refers to "house," but an ellipse here occurs and "house" is implied, not expressed. So we should read—

Like one, that draws the model of a house
 Beyond his power to build it : who, half through,
 Gives o'er, and leaves his part-created, *cast*
 A naked subject to the weeping clouds,
 And waste for churlish winter's tyranny.

"Cast a naked subject to the weeping clouds," brings to the recollection the picture of King Lear wandering forlorn and deserted on the heath amid the rain, wind, thunder and fire of the pitiless storm; and reminds one of Cordelia's rebuking speech—

"Was this a face
 To be opposed against the warring winds?
 To stand against the deep dread-bolted thunder?
 In the terrible and nimble stroke
 Of quick, cross lightning? to watch (poor perdu!)
 With this thin helm? Mine enemy's dog,
 Through he had bit me, should have stood that night
 Against my fire."

—oOo—

AUT IV—SCENE 1.

Westmoreland—If that rebellion
 Came like itself, in base and abject routs,
 Led on by bloody youth, guarded with rags,
 And countenanced by boys and beggary;
 I say, if damn'd commotion so appear'd,
 In his true, native, and most proper shape,
 You, reverend father, and these noble lords,
 Had not been here.

"Guarded with rage" is the reading of Malone and Steevens, who define it as "faced, turned up with rage, rebellion being regarded by the poet as a garment or banner." Pope has "goaded with rage;" while Collier's Corrector has as above, followed by Knight. Of all these, Pope's emendation appears to be the most plausible; but as the question is still an open one, and neither version fully agrees with the first part of the line—"led on by bloody youth"—it strikes me that both "guarded" and "rage" are corruptly printed, and the sentence should run—

Led on by bloody youth, *frenzied* with *gore*.
 And countenanc'd by boys and beggary.

The slight play on "blood" and "gore" seems somewhat in the author's usual manner, and was probably so intended. "Frenzied with gore" agrees with all the colors in this delineation of rebellion.

Westmoreland—Wherefore do you so ill translate yourself,
 Out of the speech of peace, that bears such grace,
 Into the harsh and boist'rous tongue of war?
 Turning your books to graves, your ink to blood,
 Your pens to lances; and your tongue divine
 To a loud trumpet, and a point of war?

This magnificent similitude loses a portion of its force and lustre, is marred and rendered imperfect by the retention of one word therein—"graves." Knight defines it as "armor for the legs;" but this seems strained and inapplicable to "books," and satisfies no one. How can it be correct, from any point of view, to liken "books" to "graves?" Ink to blood, pens to lances, are good and permissible comparisons: but books to graves is a simile unwarrantable, assuming too large a poetic licence, and quite unlikely to have been instituted by the poet, remaining a reflection upon his poetic discrimination and genius. However, I have no hesitation in saying that the correct word to substitute for "graves" will be discovered in that of "stones"—entirely appropriate in every respect. In *As You Like It*, 2, 1, there is an equally fanciful comparison:

And thus our life, exempt from public haunt,
 Finds tongues in trees, books in the running brooks,
 Sermons in stones, and good in everything.

"Finding sermons in stones," may well and reasonably be placed in apposition with "turning books to stones" for warlike purposes; and doubtless the identical idea and emblem occupied Shakespeare's mind while engaged in writing both passages. Besides, in those days, as is well known, stones were commonly used in cannon and culverins as projectiles instead of iron-balls: hence, doubly applicable is the comparison. Holinshed says: "About seaven of the clocke marched forward the light picces of ordinance, with stone and powder:" and again: "But this game at tenes was too rough for the besieged, when Henry playede at the tenes with his hard gonnestones." So in *Henry V.*, 1, 2, 282:

"And tell the pleasant prince this mock of his
 Hath turned his balls to gun stones."

Again in 4, 7, 55, same play:

"If they'll do neither, we will come to them,
 And make them skirr away as swift as stones
 Enforced from the old Assyrian slings."

All of which leads to the natural inference that we should read the passage—

Turning your books to *stones*, your ink to blood,
Your pens to lances ; and your tongue divine
To a loud trumpet, and a point of war.

* * *

Arch. of York—We see which way the stream of time doth
And are enforc'd from our most quiet sphere [run,
By the rough torrent of occasion.

“Most quiet sphere” was an amendment suggested by Warburton for “most quiet there,” which forms the reading in the folios, while the quartos do not contain the line at all. “Haven, rest, chair,” etc., have been also proposed for “sphere;” but I cannot imagine any are right, while I am fain to think that the true word is recoverable and will be found in that of “earth.” This embraces nearly all the letters contained in “there,” which were probably disarranged in printing, and now need but slight transposing; besides, no word could be more suitable to the context. It is a favorite one with the poet, and is introduced on many occasions, for instance—

“Still unfold
The acts commenced on this ball of earth ;”
“This earth of majesty, this seat Mars ;”
“But now two paces of the vilest earth
Is room enough :”
“Dear earth, I do salute thee with my hand ;”
“Darest thou, thou little better thing than earth ;”
“Then must my earth, with her continual tears
Become a deluge, overflowed and drowned.”

Many other examples might be cited, but enough here are given to justify its restoration, and reading as I doubt not Shakespeare wrote—

We see which way the stream of time doth run,
And are enforc'd from our most quiet *earth*
By the rough torrent of occasion.

* * *

Westmoreland—What peer hath been suborn'd to grate on
That you should seal this lawless bloody book [you?
Of forged rebellion with a seal divine,
And consecrate commotion's bitter edge ?

The last line does not appear in the folio ; but Theobald quotes it from the quarto, and slightly changes to read—

“And consecrate commotion's civil edge.”

To better support the simile, an amendment would run—

“And consecrate commotion's *title-page*.”

This metaphor has its parallel in this same play, 1, 1:—

“Yes, this man’s brow, like to a title-leaf,
Foretells the nature of a tragic volume.”

“Bitter edge” is possibly a misprint for “title-page.”

* * * *

Arch. of York—My brother, general | the commonwealth |
To brother born an household cruelty,
I make my quarrel in particular.

Thus Knight’s edition; others, this—

My brother general, the commonwealth,
To brother born an household cruelty,
I make my quarrel in particular.

This is a very confusing passage, and has caused a considerable degree of grammatical controversy, in so far as “my brother general” has no verb agreeing with it, “make” according only with the first person *I*; thus leaving “brother born” to stand isolated. Johnson is convinced that “brother general” is a corruption of “quarrel general;” and Mason explains “brother general” as “my colleague in command;” Knight makes “confusion worse confounded” in hastening, as above, to bury all meaning of the passage in the grave of obscurity; erecting an exclamation point as a monument to mark where sense finally departed this life. So time has gone on, and the lines still remain as when first printed, involved and unexplained. And all the while they have needed no profound or elaborate elucidation whatever. What then did they require? Only a slight shaking up with a view to re-adjustment, and then their import would be clear even to a child. Presto, change, and read—

Th’ commonwealth’s, my brother in th’ general,
I make my quarrel in th’ particular,
’Gainst brother born an household cruelty.

Transcribed in prose, “the quarrel of the commonwealth, which is my brother in the general, I make my private and personal quarrel, even as I would against a born-brother who attempted unjustly in domestic affairs to usurp and tyrannize.” To illustrate how “in the general” is used, compare in *Julius Cæsar* 2, 1:

“I have no personal cause to spurn at him
But for the general.”

“The general” was formerly an ordinary phrase for what we nowadays call the people or community. So in *Measure for Measure*, 2, 4:—

"The general, subject to a well-wished king,
Quit their own part, and in obsequious fondness
Crowd to his presence."

* * * *

Arch. of York—Then take, my Lord of Westmoreland, this
For this contains our general grievances:— [schedule:
Each several article herein redressed ;
All members of our cause, both here and hence,
That are insinew'd to this action,
Acquitted by a true substantial form;
And present execution of our wills
To us, and to our purposes, consigned:
We come within our awful banks again
And knit our powers to the arm of peace.

Owing, I suppose, to the misunderstanding of the meaning of one word in this quotation, the construction was also misapprehended by the editors, both resulting in faulty punctuation, to the sore detriment and obscurity of the passage itself. The reading found in the quartos is, "to us and our purposes *confined*." The latter word is right; and there is no reason why it should not be restored, particularly as it better suits with the succeeding phrase, "within our awful banks again." "Execution" is the word whereto I allude as having been not understood. It must not be defined according to our modern understanding of it; for in this line it really means "chastisement, punishment," as may be inferred and known from this—

Arch.—So that his land, like an offensive wife,
That hath enrag'd him on to offer strokes,
As he is striking, holds his infant up,
And hangs resolved correction in the arm,
That was upreared to *execution*.

Hast.—Besides, the king hath wasted all his rods
On late offenders, that he now doth lack
The very instruments of chastisement.

Thus "execution" is synonymous with "chastisement, or punishment;" and it has precisely the same meaning in the passage in question. Next, "wills and proposes" are one and the same thing—a distinction without a difference—as everybody must be aware; "the wills of us" is understandable, but "the wills of our purposes" is a tautological mixture that no one ought to be called upon to swallow without the privilege of making a wry face. So the conclusion is, that "purposes, being out of place, must also be classed as one more among the number of misprinted words that are scattered unfortunately throughout the text of Shakespeare. This being the case, what is the right word? I guess it to be "promise,"

because it bears a strong semblance in print, and because it suits the context. These points being borne in mind and conceded, it then but remains to properly punctuate, restore "confined" and "promises," in order to develop the true meaning, thus:—

For this contains our general grievances :—
 Each several article herein redressed ;
 All members of our cause, both here and hence,
 That are insinew'd to this action,
 Acquitted by a true substantial form
 Of present execution ;—and our wills
 To us and our *promises* confined,
 We come within our awful banks again,
 And knit our powers to the arms of peace.

—oOo—

ACT IV—SCENE 2.

Prince John—That man, that sits within a monarch's heart,
 And ripens in the sunshine of his favour,
 Would he abuse the countenance of the king,
 Alack, what mischiefs might he set abroad,
 In shadow of such greatness !—With you, lord bishop
 It is even so.

In the *Two Gentlemen of Verona* occur several passages in which the contrast between shadow and substance is clearly defined, evincing—if there could be any possible doubt on the subject—that Shakespeare thoroughly knew the distinction and difference there between. Then why should he be supposed to have written the inconsistent description above, wherein an individual is represented as ripening in the "sunshine" and the "shadow" of greatness both at one and the same time ? He did nothing of the kind ; and the word "shadow" in the line should "depart like a shadow," and give place to its more substantial opposite—"powers." "In powers of such greatness," that is, "in his exercise of authority and influence assigned unto him from such kingly favor,"

Alack, what mischiefs might be set abroad,
 In *powers* of such greatness ! With you, lord bishop.
 It is even so.

"Shadow," reversed in advertently, resembles "powers," so accounting for the typographical error.

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Prince John—Who hath not heard it spoken,
 How deep you were within the books of God ?
 To us, the speaker in his parliament ;

To us, the imagin'd voice of God himself;
 The very opener, and intelligencer
 Between the grace, the sanctities of heaven,
 And our dull workings.

For the Prince to style the Archbishop the "*imagin'd* voice of God," sounds very much like the declaration of an infidel, implying a doubt of the latter being really the true interpreter of the grace of God: but whereas it is transparent that he intended to say just the contrary to what he is here represented as uttering, it must be hence inferred that "*imagin'd*" is a corrupt word. Malone proposed "*image and voice*;" the folio has "*imagine voice*," altered by Pope to "*imagin'd*." As a more satisfactory word, as one bearing the nearest semblance in print, and coinciding most fully with the context, it is suggested to read—

To us, the speaker in his parliament;
 To us, the *assigned* voice of God himself.

The word is used in *I Henry*, 3, 1:

"England, from Trent and Severn hitherto,
 By south and east, is to my part assign'd."

* * * * *

Archbishop—I sent your grace
 The parcels and particulars of our grief
 (The which hath been with scorn shov'd from the court.)
 Whereon this Hydra son of war is born:
 Whose dangerous eyes may well be charmed asleep,
 With grant of our most just and right desires;
 And true obedience, of this madness cured,
 Stoop tamely to the foot of majesty.

In all books of mythology, Hydra is represented as a female, and, therefore, could not consistently be supposed to change into a male, and become "*a son of war*." Shakespeare has been proven to have been well and thoroughly informed in all the mythological fables, and it is not likely that he would have drawn the above comparison mistakenly, while being right elsewhere in all his other allusions, classical or otherwise. The spelling in the quarto is "*sonne*:" from which it is probable the line should run—

Whereon this Hydra *sonn* of war is born:
 Whose dangerous eyes may well be charmed asleep,
 With grant of our most just and right desires.

* * * * *

Hasting—And though we here fall down,
 We have supplies to second our attempt;
 If they miscarry, theirs shall second them;

And so, success of mischief shall be born;
 And heir from heir shall hold this quarrel up
 Whiles England shall have generation.

Although the fourth line may be construed in several different ways, yet when it is considered and viewed closely in regard both to what precedes and follows, there can be very little doubt but that it means, "and so, an old mischief shall be succeeded by a new mischief." Compare in this play, act 4, scene 4:

"So thou the garland wear'st *successively*."

Furthermore, the word "supplies," though in a measure suitable, yet looks as if it should be superseded by "allies," as better agreeing with the pronouns "they, theirs and them," and also with "heir from heir," and "generation;" together reading—

And though we here fall down,
 We have *allies* to second our attempt;
 If they miscarry, theirs shall second them:
 So, *succession* of mischief shall be born;
 And heir from heir shall hold this quarrel up
 Whiles England shall have generation.

—oO—

ACT IV—SCENE 2.

Falstaff—What's your name, sir? of what condition are you; and of what place, I pray?

Colevile—I am a knight, sir; and my name is Colevile of the Dale.

Falstaff—Well, then, Colevile is your name; a knight is your degree; and your place, the dale. Colevile may still be your name; a traitor your degree; and the dungeon your place,—a place deep enough; so shall you still be Colevile of the Dale.

This is the reading followed by many modern editors. Tyrwhitt—who inquires, "Where is the wit or logic of this conclusion?"—is persuaded that we ought to read, "and the dungeon your place, a dale deep enough." Johnson says, "a dale is a deep place; a dungeon is a deep place; he that is in a dungeon may be therefore said to be in a dale." There is considerable chop-logic and jargon involved in the explanation which only leaves both passage and syllogism more thoroughly complicated, to be explained and faulty, shedding no light for the reader, and doing injustice to the witty and acute intellect of Falstaff, who seems here to have completely puzzled the learned logicians. Yet as it is evident that there lurks within the line a pun upon the name

of Colevile intended to be brought out, which owes its invisibility to the fact, as proven in preceding cases, of some portions of the text having been omitted; and as the filling up of that omission is necessitated, a weak attempt to do so will here be made, "under leave of Brutus" and pardon of the reader, until superseded by one more worthy, when this may be considered withdrawn. But before presenting, it will be necessary to direct attention to the word "coal," as found in the first line of *Romeo and Juliet*. "Gregory, on my word, we'll not carry coals;" *Henry V.*, 3, 2, 42: "I knew by that piece of service the men would carry coals;" and also in *T. N.*, 3, 4, 130: "hang him, foul collier." Mr. Rolfe, in his very excellent edition now publishing, thus explains the term in his notes: "To carry coals meant to endure affronts. Nares says that the phrase arose from the fact that the carriers of wood and coals were esteemed the very lowest of menials, the *servi servorum*." It will easily be seen that the word must naturally have been equivalent to foul, black, ugly, etc.; thus helping to form a very suitable play upon the name of Colevile; With all this understood, the rendering might run thus—

"Well then, Colevile is your name; a knight is your degree; and your place, the dale. Colevile shall be still your name; a traitor your degree; and the dungeon your *dale*,—a place *vile* enough, and *coal* enough; so shall you still be Cole-*while*, of the Dale."

—oOo—

AUT IV—SCENE 3.

Colevile—Are not you Sir John Falstaff?

Falstaff—As good a man as he, sir, who'er I am. Do ye yield, sir? or shall I sweat for you? If I do sweat, they are the drops of thy lovers, and they weep for thy death.

Herein is a slight omission, whereby the sentence is rendered grammatically incorrect, the pronoun "they" lacking an antecedent noun to which it should refer. This is easily remedied by reading:—"If I sweat *drops*, they are the drops of thy lovers, and they weep for thy death." The same words occur in *Henry VI.*, pt. 1, 4, 4:—

"And whiles the honourable captain there
Drops bloody sweat from his war-wearied limbs"

* * * * *

Falstaff—But what of that? he saw me, and yielded; that I may justly say with the hook-nosed fellow of Rome,—I came, saw and overcame.

Such is the reading of the folio, followed by Steevens

who remarks that “the modern editors read, but without authority, “the hook-nosed fellow of Rome there Cæsar.” But in truth, the editors have some authority, as the quartos read, “their there Cosin.” This further establishes the fact that the quartos have undergone some great corruption; but as it is advisable to restore the strict text wherever possible, and believing that “their there Cosin” should read “their *first Cæsar*,” I propose the re-instatement of the phrase, inasmuch as the famous “*veni, vidi, vici*,” is attributed to Julius Cæsar by historians, and because it would thereby enable the general reader to know positively to whom Falstaff alludes as the “hook-nosed fellow of Rome.” Therefore, I can see no good objection why we should not read—

“That I may justly say with the hook-nosed fellow of Rome, their *first Cæsar*,—I came, saw and overcame.”

* * * * *

Falstaff—Let them go. I'll through Gloustershire; and there will I visit Master Shallow, esquire: I have him already tempering between my finger and my thumb, and shortly will I seal with him. Come away.

Here is another happy equivocation intended by Falstaff, which remains somewhat hidden, owing, doubtless, to an omission from the text. Shallow is the soft wax, whom Falstaff is tempering between thumb and finger, and whom he proposes at an early date to mould and manipulate to suit his own special purposes. “Thumb and finger” having been mentioned, to produce Falstaff's play upon words, “hand” would necessarily follow as a natural concomitant to them and to the wax—Shallow; and the phrase run probably thus:—

“I have him already tempering between my finger and my thumb, and shortly will I *both hand* and seal with him. Come away.”

——oOo——

ACT IV—SCENE 4.

King Henry—For he is gracious, if he be observed;
 He hath a tear for pity, and a hand
 Open as day for melting charity:
 Yet notwithstanding, being incens'd, he's flint;
 As humorous as winter, and as sudden
 As flaws congealed in the spring of day.

This passage has been so copiously written upon and explained that little remains to be uttered except that all of said elucidations, generally of such a strained and far-fetched nature, have failed to satisfy or convince the mind and reason in regard to their correctness and exactitude. At a loss

to understand it, some commentators have preferred to consider "flaws" meant "thaws," and then have elaborately explained how "thaws" "congealed," much to their own edification, but not to that of any one else. The fact is, that "congealed" means, according to Webster, "converted into ice, or a solid mass, by loss of heat, or other process;" and as "flaw" is defined as "a sudden gust or blast of wind of short duration," it follows as a natural conclusion that "congeal" is a word not applicable to wind, as the latter cannot be possibly "congealed" into either ice or a solid mass. The second conclusion then is that "congealed," as found in this line, must be ranged along with numerous others as certainly a corrupt word. In order to supply its place, then, with one that will cohere with the context, and most resemble it in printed appearance and in the same number of letters, so as to add to the conviction that it is probably the true one written by Shakespeare, it is here proposed to substitute "conjected," as fulfilling these requirements. To conject—"to throw out, to throw quickly or violently." The word is now obsolete in this sense, but it had such meaning in the poet's day, is found in old dictionaries, and was frequently used by the then authors. Simplified, "he's as sudden as a gust of wind thrown out on a spring day in April," constitutes a sensible phrase and simile, and forms the real and true interpretation.

"Humorous," by Johnson and Steevens, is interpreted as "changeable;" by Malone as "changefulness;" that may be the meaning elsewhere in Shakespeare, but it can hardly be deemed as applying here to the prince or to winter: more likely it means "vehement, violent," which answers to the disposition of the prince and somewhat to the nature of winter. "Being incens'd, he's flint;" that is, as I take it, "being anger'd, he's passionate and fiery." "He's flint," does not mean that his heart is hard, obdurate: but that his temper, naturally irritable, emits on provocation hasty and transient sparks like flint. Compare in *Julius Cæsar*, 3, 3:—

"O Cassius, you are yoked with a heart,
That carries anger as the flint bears fire;
Who, much enforced, shows a hasty spark,
And straight is cold again."

If these views are reasonable, acceptable, and borne in mind, then we may smoothly read—

For he is gracious, if he be observ'd;
He bath a tear for pity, and a hand

Open as day for melting charity;
 Yet notwithstanding, being incens'd, he's flint;
 As humorous as winter, and as sudden
 As flaws *conjected* in the spring of day.

* * * *

K. Henry—Thou hast stol'n that, which, after some hours,
 Were thine without offence; and, at my death,
 Thou hast seal'd up my expectation:
 Thy life did manifest, thou lov'dst me not,
 And thou wilt have me die assured of it.

“Seal'd” conveys the meaning here intended to be expressed; that is, confirmed, ratified. But “seal'd up” has a different definition, and applies to that which is sealed with a seal, as a legal instrument; or otherwise, shut up, clos'd in, kept secret. Doubtless, as “hand and seal” are conjoined words in common use, they have been here inadvertently confounded one with the other, and where “sealed” was employed, “handed” was really intended to be written. Besides, the sense and image would be improved, and the the metre rectified by reading—

“Thou hast *hand'd* up my expectation.”

By the way, I suspect a similar mistake in act 4, sc. 3, where Prince John addresses the Archbishop:—

“You have taken up
 Under the counterfeited zeal of God,
 The subjects of his substitute, my father.”

Such is the usual reading. But Dyce, Collier, Capell and Walker, I believe, have, “the counterfeited *seal* of God.” It is not shown that the Archbishop entered into the rebellion with any particularly zealous advocacy for the cause of God or religion, being actuated thereto by worldly interests solely; hence, “the seal of God” may be right on the part of Dyce and others; and if so, then the same error may have occurred whereof I have spoken above. “To take up” generally implies “to take up with the hand;” and so the image requires that “hand” should be inserted, and not “seal or zeal.” Compare how Holinshed associates “take up” and “hand:”—“This year the king caused a great number of artificers and labourers to be taken up, whom he set in hand to build a chamber in the castle of Windsor, which was called the round table.” (A. D. 1343.) So the true version should probably be—

“You have taken up
 Under the counterfeited *hand* of God,
 The subjects of His substitute, my father.”

* * * *

Prince Henry—There is your crown:
 And He that wears the crown immortally,
 Long guard it yours! If I affect it more,
 Than as your honour, and as your renown,
 Let me no more from this obedience rise,—
 (Which my most true and inward-duteous spirit
 Teacheth,) this prostrate and exterior bending!

Johnson places two constructions upon the above, but cannot decide which is right; while Malone pronounces both extremely harsh, and neither the true one. Mason contends, "this prostrate and exterior bending" is merely explanatory of the former words "this obedience," advising that the intermediate sentence be included in a parenthesis; which regulation is approved by Steevens, and generally followed. Malone finally apprehends that the words, "this prostrate and exterior bending," are put in apposition with "obedience," which is used for "obeisance." All this uncertainty and dispute might easily have been avoided had the true source of the difficulty been perceived—which clearly consists in the fact that the lines have been accidentally mixed, simply requiring transposition to render their sense visible and explicit:—

If I affect it more,
 Than as your honor, and as your renown,
Than's my most true and inward-duteous spirit
 Teacheth,—let me no more from this obeisance rise,
 This prostrate and exterior bending!

Though the measure is not observed, yet neither was it in the former reading; while in the latter, at least, the meaning is clear and cannot be misunderstood.

* * * *

K. Henry—Yet, though thou stand'st more sure than I could
 Thou art not firm enough, since griefs are green; [do,
 And all thy friends, which thou must make thy friends,
 Have but their teeth and stings newly ta'en out;
 By whose fell working I was first advanced,
 And by whose power I well might lodge a fear
 To be again displaced: which to avoid,
 I cut them off; and had a purpose now
 To lead out many to the Holy Land;
 Lest rest, and lying still, might make them look
 Too near into my state.

This confusing passage has led many readers and some editors into supposing that "I cut them off" refers to the "friends" just alluded to, as having been destroyed by the king; but such an interpretation causes the advice of the latter to appear ridiculous and inconsistent, in so far as he is

made to urge the prince upon the need of cultivating the friendship of persons whom he (the king) had already killed, and making him say besides—double absurdity—that many of those thus destroyed he had purposed leading to the Holy Land. Hence Mason, to overcome the difficulty, proposed reading, “cut some off;” while Johnson, interprets “them” to mean “some of them.” However, in reality, the expression does not refer to the killing of any friends, but to the cutting off of the stings and teeth,—that is, the mutilation and diminishing of the dangerous strength and powers—of those friends, whose fell workings first advanced him to the throne. True, the phrase, “I cut them off” does not so well apply to “teeth” as to “stings;” but neither is it made to so apply, if the punctuation in the folio is heeded, where the line runs thus :

“Have but their stings, and teeth, newly ta'en out.”

Here their teeth are said to be taken out, and only their stings referred to as cut off. In brief, all required is to transpose, alter “thy” into “my,”—“them” to “theirs,” whereupon the whole will be made comprehensible :—

Yet, though thou stand'st more sure than I could do,
 Thou art not firm enough, since griefs are green ;
 And all *my* friends, which thou must make thy friends,
 By whose fell working I was first advanced,
 And by whose power I well might lodge a fear
 To be again displaced: which to avoid,
 Have but their stings, and teeth, newly ta'en out,
 I cut *theirs* off; and had a purpose now
 To lead out many to the Holy Land ;
 Lest rest, and lying still, might make them look
 Too near into my state.



KING HENRY THE FIFTH.

—oOo—

ACT I—SCENE 2.

Canterbury—Howbeit they would hold up this Salique law
To bar your highness claiming from the female,
And rather choose to hide them in a net
Than amply to imbare their crooked titles
Usurp'd from you and your progenitors.

“Imbare.” This word was suggested by Warburton to replace the one contained in the folio—“imbarre,” and has been adopted by Halliwell, Dyce, White and others generally. The reading of the quarto is “imbace,” and has been rejected by all; Knight and the Cambridge editors preferring “imbar,” in the sense of “to bar in, secure.” It will be observed in the passage above that the word “bar” had already been employed by the author in its proper sense and place, and therefore it would seem uncalled for and useless for him to use the word “imbare,” which has the same relative meaning as “bar,” in the second line below, and there apply it both out of place and in such a manner as to not really convey the idea sought to be expressed. It would seem then that both “imbarre and imbace” should be regarded as doubtful words, the former owing its presence in the line most probably to an attempt on the part of some one to correct the apparent misprint of the latter word. As to “imbare,” it appears to have been newly coined by Warburton to suit an exigency, and is really not better than “imbar.” Under these circumstances, the word most probably written by the author, bearing the closest semblance in print to that of the folio, and most suitable to the context, may possibly be found in that of “impair”—defined by Webster as, “to diminish in value or excellence, to lessen in power;” so it is likely we should read—

And rather choose to hide them in a net
Than amply to *impair* their crooked titles
Usurp'd from you and your progenitors.

* * * * *
King Henry—Either our history shall with full mouth
Speak freely of our acts, or else our grave,

Like Turkish mute, shall have a tongueless mouth,
Not worshipp'd with a waxen epitaph.

"Worshipp'd." This word appears in the folio; yet notwithstanding it hardly seems appropriate, inasmuch as graves cannot reasonably be said to be "worshipped with an epitaph" of any kind, waxen or otherwise. A strenuous effort, however, has been made by the editors to make it applicable, whether or no, and it is still retained in the text. Mr. Hunter remarks, all very naturally and properly—doubtless inferring his interpretation from the general context and from what seems thereby most needed,—that "worshipp'd" is used in the sense of "honor'd," and that the passage means "a grave without an inscription, not even one of the meanest and most fugitive." All this is correct; but all this is not *conveyed* in the word "worshipp'd," although it may reasonably be surmised that such was the true meaning intended to be expressed. However, Shakespeare has a word—and in this very play too—that suits both Hunter's interpretation and the context, that looks in writing like the one in question, and hence could be easily mistaken for it, and which the poet doubtless wrote instead—in act 4, sc. 3, 97—

"A many of our bodies shall no doubt
Find native graves; upon the which, I trust,
Shall *witness live in brass* of this day's work."

Consequently, the lines more properly would run—

Or else our grave,
Like Turkish mute, shall have a tongueless mouth,
Not *witness'd* with a waxen epitaph.

Besides, these lines are merely an extension of the same idea contained in those immediately above in the play—

"Or lay these bones in an unworthy urn,
Tombless, with *no remembrance over them*."

Schmidt explains "waxen" as equivalent to "easily effaced."

—oOo—

PROLOGUE TO ACT II.

Chorus—Linger your patience on, and well digest
The abuse of distance; force a play.

This is the generally accepted reading, the word "well" having been first suggested by Pope. but the folio runs differently—

Linger your patience on, and we'll digest
Th' abuse of distance; force a play," etc.

Schmidt pronounces the passage "evidently corrupt," and by most editors it is regarded as hopelessly so. The Collier MS. has, "*and so force a play;*" Steevens explains the phrase as "to produce a play by compelling many circumstances into a narrow compass;" while Knight thinks the lines are meant to be erased. If the word "force" were genuine, Steeven's explanation would probably be correct and answer every purpose; but as it is looked upon with suspicion by all commentators, it remains fairly open to yet supply its place with the true and most applicable one. The introduction of the choruses in this play was due, doubtless, to a consciousness on the part of the author of the grotesque contrast between the "unworthy scaffold" of the Globe and the "so great an object" presented upon the boards of that theatre—

"Can this cockpit hold
The vasty fields of France? or may we cram
Within this wooden O the very casques
That did affright the air at Agincourt?"

and contain numerous appeals to the spectators to supply all short-comings by their own ready aptitude and the facility of their imaginations. "Eke out," he says,

"Our performance with your mind;"

* * * * *
"Let us on your imaginary forces work;"

* * * * *
"Piece out our imperfections with your thoughts;"

* * * * *
"For 'tis your thoughts that now must deck our kings.
Carry them here and there; jumping o'er times,
Turning the accomplishment of many years
Into an hour-glass."

* * * * *
"Play with your fancies, and in them behold
Upon the hempen tackle ship-boys climbing;"

* * * * *
"Work, work your thoughts, and therein see a siege;"

* * * * *
"But now behold.

In the quick forge and working-house of thought,
How London doth pour out her citizens."

All these are appeals and invocations to the spectators, proving that the plays were written to be acted, not read, and also showing how Shakespeare could and did rely upon the audience; and from these instances it may be reasonably inferred that the passage at issue was also a similar injunction addressed to the "lookers on," and that "force" should give way to another word expressive of these condi-

tions, and which is found in a quotation above—"play with your fancies;"—causing the lines to read:—

Linger your patience on, and well digest
The abuse of distance; *fancy* a play:
The sum is paid; the traitors are agreed.

"Fancy" was often spelled "fancie," and might easily be taken for "force."—Or, if this be not acceptable, there remains still another word, also found in the last quotation above, that will suit perfectly, and the reader can choose between—

Linger your patience on, and well digest
The abuse of distance; *forge* a play :
The sum is paid ; the traitors are agreed ;
The king is set from London ; and the scene
Is now transported, gentles, to Southampton.

"Forge a play"—that is, "make or shape out in the quick forge and working-house of your thought the varied scenes and actions which our too narrow space and time will not permit us to display at large."

—oOo—

ACT II—SCENE 1.

Corporal Nym—For my part I care not: I say little ; but when time shall serve, there shall be smiles ; but that shall be as it may. I dare not fight; but will wink and hold out my iron, etc.

"Smiles." This word cannot be right, and its retention spoils all the humor of this passage. "Smites" has been suggested by Farmer; and also by the Collier MS.—a decided improvement, and it is strange it has not been heretofore adopted. However, I would propose another word—"strokes,"—though in fact it is about the same thing as "smites;" yet it is found further on, line sixty-one, where Pistol and Nym are about quarreling : "He that *strikes* the first *stroke*. I'll run him up to the hilts, as I am a soldier." So in *Julius Cæsar*, 5, 1—

Brutus—Good words are better than bad strokes, Octavius.

Antony—In your bad strokes Brutus, you give good words:
Witness the hole you made in Cæsar's heart,
Crying, long live ! Hail, Cæsar !

—oO—

ACT IV—SCENE 2.

Constable—Hark, how our steeds for present service neigh !

Dauphin—Mount them, and make incision in their hides,

That their hot blood may spin in English eyes,

And doubt them with superfluous courage, ha !

Rambures—What, will you have them weep our horses' blood?

How shall we then behold their natural tears ?

"Doubt." This may be truly said to be a doubtful word indeed. Mr. Rolfe explains it as, "do out, put out;" but this denifition hardly applies; White adheres to "doubt," making it—"to make to doubt, to terrify;" but as Rolfe remarks, "this is giving it a sense not found elsewhere in Shakespeare;" and was possibly prompted by the recognition on the part of Mr. W. as to what it *ought* to mean in the passage. In all other places where "doubt" occurs in Shakespeare, it bears the ordinary modern meaning, such as we understand it nowadays, having undergone no particular change since the poet's day. The same word occurs in *Hamlet*, iv. 7. 190: "This folly doabts," etc. The first folio in both passages has "doubt;" but in respect to the one in *Hamlet*, the *quartos* and *later folios* have "*drown*" instead,—and they are undoubtedly right and the first folio wrong, as fully shown in note of that play. And if the folio is wrong in *Hamlet*, it is doubly wrong in this play—for the word "*drown*" should be here too and is absolutely necessary to rescue the above passage from its nonsense and to impart some sense to it.

Mount them, and make incision in their hides,
That their hot blood may spin in English eyes,
And *drown* them with superfluous courage, ha !

"To spin" is defined by Webster, "to stream or issue in a small current; as blood *spins* from a vein." This word then, in connection with "incision in their hides," "their hot blood," "weep our horses' blood," and "natural tears,"—all would *necessarily* imply something in a liquid state; and with a liquid how natural and necessary it is to associate the word "*drown*," in order to complete the imagery of the author, and make it coincide with the succeeding remark of Rambores—

"What, will you have them weep our horses' blood ?
How shall we then behold their natural tears ?

Again, in act 4, scene 7, 70—Shakespeare associates the words "blood and drown"—

For many of our princes—woe the while !—
Lie *drown'd* and soak'd in mercenary blood.



KING HENRY VIII.

—oOo—

ACT II—SCENE 1.

Lovell—I do beseech you grace for charity,
If ever any malice in your heart

Were hid against me, now to forgive me frankly.

Buckingham—Sir Thomas Lovell, I as free forgive you,

As I would be forgiven: I forgive all:

There cannot be those numberless offences

'Gainst me, that I cannot take peace with: no black envy
Shall mark my grave. Commend me to his grace.

The folio reading and arrangement of the two last lines are as follows—

'Gainst me, that I cannot take peace with:

No black envy shall make my grave.

Commend me to his grace.

Beyond doubt this may be looked upon as corrupt, for, as White observes, "although envy may, in a fine sense, be said to make a grave, it clearly cannot be the envy or the malice of the person for whom the grave is made." The fact of the matter is that the passage contains two very important errors, one consisting of an inadvertent transposition, and the other of a kind similar to those often pointed out heretofore in the text—a misprint of a word. "Envy" should give place to "enmity," which thoroughly harmonizes with the tenor of Buckingham's speech, making the previously obscure then clear and sensible. "Enmity" is a word that occurs frequently in the Bible in every shape and application, and therefore must have been very familiar to, and most likely to be employed by Shakespeare, who is well known to have imbibed many words and phrases thereof and incorporated them in his sentences. Examples might be cited if needful. "Take peace with" is an exceedingly awkward expression, and was surely never written by the poet. "Make" and "take" being immediately the one under the other in the folio, as will be noticed, have evidently been displaced in the lines, and should be reversed; then the

whole will run correctly and smoothly, and the metre be restored also—

Sir Thomas Lovell, I as free forgive you.
 As I would be forgiven: I forgive all:
 There cannot be those numberless offences
 'Gainst me, that I cannot *make* peace with;
 No black *enmity* shall *take* to my grave.
 Commend me to his grace.

The pronoun "I" should appear between "shall and take;" but as it is used in the preceding line, it cannot be misunderstood, and is omitted as is customary with Shakespeare. As to the word "mark" in the last line of the above quotation, it is uncertain who suggested it: but it is clearly not required, and the folio reading should be restored, with the slight transposing here recognized as essential and indicated.

—oOo—

ACT II.—SCENE 2.

Wolsey—Your grace has given a precedent of wisdom
 Above all princes, in committing freely
 Your scruple to the voice of Christendom.
 Who can be angry now? what envy can reach you?

"Envy." The observations of the prior note apply in some degree to this passage: for if "envy" was incorrect in that it is wrong in this, and should also be superseded by "enmity." Besides, "anger and enmity" are naturally associated in words and sentiment, whereas "envy and anger" are not; hence is less probable that the poet wrote "envy." "What *enmity* can reach you?" would and evidently does refer to the opposition, anger and hatred of the Spanish king and court to the contemplated divorce of King Henry from Queen Katherine, as may be plainly seen from the very next lines spoken by the Cardinal: but the word "envy" would not so apply, and is therefore an error:—

"The Spaniard, tied by blood and favor to her,
 Must now confess, if they have any goodness,
 The trial just and noble."

The "envy" of the Spaniard,—if he were supposed to entertain any in such a case as the pending divorce, an impossible supposition—could not affect the king, but his "enmity" possibly might; but now even that would be rendered null and harmless in consequence of Henry's submitting his scruple and case to the final judgment of Rome, whose deci-

sion the Spanish king dared not openly by war oppose or resist, however disagreeable to himself. So it is most likely we should read—

Who can be angry now? what *enmity* can reach you?

——oOo——

ACT II—SCENE 3.

Chamberlain—I have perus'd her well,
Beauty and honor in her are so mingled,
That they have caught the king : and who knows yet,
But from this lady may proceed a gem
To lighten all this isle?

“A gem to lighten all this isle.” Johnson gives to this the following singular explanation : “ Perhaps alluding to the carbuncle, a gem supposed to have intrinsic light, and to shine in the dark.” I cannot but think that Johnson here misses the point; more probably it may be supposed to be simply an allusion to the prospective birth of Queen Elizabeth, daughter of Anna Bullen, the lady whose “beauty and honor had caught the king.” The last act of this play has several allusions to Elizabeth.



THE TEMPEST.

—oOo—

ACT I—SCENE 2.

Prospero—He being thus lorded,
Not only with what my revenue yielded,
But what my power might else exact—like one
Who having unto truth, by telling of it,
Made such a sinner of his memory,
To credit his own lie—he did believe
He was indeed the Duke, out o' th' substitution,
And executing th' outward face of royalty,
With all prerogative.

Various and numerous have been the speculations among editors and commentators to impart to the fourth, fifth and sixth lines a consistent and intelligible reading. The first folio has, "Who having *into* truth." Warburton changed "*into to unto*," and his alteration has since been generally adopted. The Collier MS. Corrector gave "Who having to untruth." At the first glance this appears plausible; but it will not bear examination, and has been universally rejected, as it makes Prospero express the reverse of what he would apparently mean to say. Arrowsmith retains "*into*" of the folio, strikes out the comma after "*truth*," and construes, "*by telling of it into truth*." Rev. J. Hunter explains that "*by telling of it*," means "*through his manner of stating it (the truth)*," that is, by his misrepresentation of it. Hudson proposes "*falsing for telling*,"—but he mistakes in changing the wrong word. These changes and constructions show the efforts of the editors to render the sentence consistent; they are ingenious, but after all somewhat too strained and super-subtle to satisfy readers generally, nor do they altogether suit in manner with the other portions of the passage. The error of some editors consists in referring "*it*"—not *back* to "*truth*," as they ought to do if the line is genuine—but *on* to "*his own lie*;" but where else can they find a passage whereby such a course of proceeding is justifiable, allowable, or ever before followed by grammarians? Such a method of interpretation has never been applied and forms not (as Mr. Hudson says) "*a legitimate English construction*." However, they are driven to this necessity

in order to make sense out of the sentence as it stands; and this fact alone goes far to prove that the poet never wrote the lines muddled as they are, but that a serious and important error lurks therein, caused possibly by the early printers, and which the commentators have not yet perceived or exposed, thus leaving it unrectified. The fact of the matter is that "it" properly refers both to "my power" of the preceding line, and to the word which will be stated presently. Briefly, the whole argument against the correctness of the passage may be summed up thus wise. A person cannot, by telling the truth of a thing, be said to make a sinner of his memory so as to credit his own lie: for if he tells the truth he certainly does not lie, and hence could not make a sinner of his memory. Too much importance has been attached to the word, "truth," as furnishing the pivot around which the entire meaning of the succeeding expression revolves; but it can easily be displaced without in the least degree affecting the sense of that expression; for "the crediting of his own lie," refers, *not* to "truth," but to "the substitution" of himself for the Duke, and grows out of his belief that he is the real ruler while "executing the outward face of royalty." Herein had he made "a sinner of his memory, through *repeated talking about, and exercising,* the ducal power—until he came "to credit his own lie, *i. e.*, "the substitution." The "lie" does not simply mean his telling of an untruth, but means the general self-deception he had undergone so as to cause him to slip in memory and be self-persuaded that he himself was "indeed the Duke." All this will more clearly appear by one slight alteration in the speech:

He being thus lorded,
Not only with what my revenue yielded,
But what my power might else exact—like one
Who having *come* into *trust*, by telling of it,
Made such a sinner of his memory,
To credit his own lie—he did believe
He was indeed the Duke, out o' th' substitution,
And executing th' outward face of royalty,
With all prerogative.

"By telling of it," refers to "my power, the *trust* of my ducal power." "Come, or got," is an obvious ellipsis that may be retained or not, as deemed advisable—its omission does not affect the sense, and is only inserted to make the meaning clear for the moment. The folio reading of "into" is right, and is simply restored. Finally, to establish the fact that "trust" is the true word, note its occurrence in the sentence immediately above :

“And my *trust*,
 Like a good parent, did beget of him
 A falsehood, in its contrary as great
 As my *trust* was; which had indeed no limit,
 A confidence sans bounds.”

Is it not then most probable the printer misread “trust” for “truth,” and hence the difficulty? Does not the word enlarge the meaning of the passage, and give a truer conception of the real thought and idea Shakespeare intended to convey? Hereto are added a few quotations to show how the author applies “trust” in nearly a similar sense in 1 Henry IV., 3, 2, and Richard III., 1, 3:—

“Thou shalt have charge, and sovereign trust, herein.”

* * * *
 “Oh, he is young, and his minority
 Is put unto the trust of Richard Gloster.”

——oOo——

ACT I—SCENE 2.

Prospero—Now I arise :—
 Sit still and hear the last of our sea-sorrow.
 Here in this island we arriv’d.

“Now I arise.” Of this, Rolfe remarks, “it is very doubtful what this means.” Stanton suggests that the words are spoken aside to Ariel, and quotes in support of that view the conclusion of Prospero’s speech, “Come away, come ! I’m ready now,” etc. But this is highly improbable, inasmuch as Ariel has not yet appeared in the scene, and does not come on the stage *until after* twenty further lines have been spoken by Prospero and Miranda. On the contrary, I take it the phrase should be—

Now I *arrive*:

That is, “come to the point or end of my story.” Prospero had been giving a long account of himself to his daughter, and here simply summed up by saying that he now approached the conclusion of his history; and he really does finish it in the same passage. This view is further borne out by the next line—

“Sit still, and hear *the last* of our sea-sorrow.”

——oOo——

ACT II—SCENE 1.

Sebastian—I have no hope
 That he’s undrown’d.

Antonio—O, out of that no hope
 What great hope have you ! no hope that way is

Another way so high a hope, that even
Ambition cannot pierce a wink beyond,
But doubts discovery there.

No satisfactory explanation of the last line has ever yet been given, and never will be or can be as it now stands. Remove "doubts," substitute "drowns," and you will most likely have what Shakespeare wrote:

Ambition cannot pierce a wink beyond,
But *drowns* discovery there.

That is, "even Ambition cannot see a loftier object beyond the throne of Naples to attain, but, when once attained, there extinguishes all desire for further search after higher elevation," "Discovery" is used in the sense of "search," a search or voyage of discovery; as in *As You Like It* 3. 2; "One inch of delay more is a South Sea of discovery." "Doubts" appears in *Hamlet* iv. 7. 190; but it is an error there also, and should be printed "drowns," which is the right word contained instead in the quartos and later folios. If "doubts" is wrong in *Hamlet*, is it not fair to infer that it is also wrongly printed here, since both passages would seem to require the substitution "drowns" to thereby render their meanings clear and sensible? In note to *Henry V.* iv. 2. 12. a similar mistake is pointed out. It may be added, that the above emendation likewise agrees with Shakespear's usual manner or fondness for repetition of words, insofar as both "undrown'd" above, and "drown'd" just below, occur in this passage. The latter fact we regard as strong corroboration.

* * * *

Sebastian—What stuff is this! How say you?
'Tis true, my brother's daughter's Queen of Tunis;
So is she heir of Naples; 'twixt which regions
There is some space.

Antonio—A space whose every cubit
Seems to cry out, "How shall that Claribel
Measure us back to Naples? Keep in Tunis,
And let Sebastian wake."

"Us" refers to that which is supposed to "cry out," or every cubit. Antonio's speech is made somewhat confusing by the early printers, and so has proven a sore trouble to the commentators. All it needs to make it clear is proper punctuation and the insertion of a pronoun—

A space whose every cubit
Seems to cry out, "How! shall that Claribel
Measure us back to Naples? Keep *her* in Tunis,
And let Sebastian wake."

That is, "*Let her keep in Tunis, and let Sebastian wake.*" "How" is frequently used by Shakespeare (and many

Americans) as equivalent to "what," in either an exclamation or interrogation. See line above, "How say you?" and act v. 1. 53. "How's the day?"

——— of ———

AUT III.—SCENE 1.

Ferdinand—I forget :

But these sweet thoughts do even refresh my labours,
Most busy, least when I do it.

The last line constitutes the great *crux* of the play. "Few passages in Shakespeare have been the subject of more conjecture, and to none has conjecture been applied with less happy results." The first folio has "most busie lest, when I do it," the other three, "most busie least, when I do it." Pope gives, "Least busie when I do it;" Theobald, "most busie—less when I do it," and was generally followed until recent date. White reads "busiest," naming it "the happy conjecture of Holt White." The Collier MS. has "most busy—blest;" Spedding, "most busiest when idlest;" the Cambridge editors, "most busiest left when idlest." These afford variations enough, and show the perplexity encountered by the editors and critics in amending the passage. But so long as they persist in regarding "least or lest" as correct, the effect will be to make the passage contradictory, unexplainable and obscure; but as soon as they conclude to look upon the word as corrupt (as it obviously is and must be) and are willing to discard it from the text there will exist no difficulty in supplying its place, and causing the passage to read sensibly, as Shakespeare doubtless wrote it. In several sentences of this play (and elsewhere) a word may be found quite applicable to this passage, which will make the lines run—

I forget :

But these sweet thoughts do even refresh my labour,
Most busy *beat*, when I do it.

"Beat"—throb, exercise, pulsate. "Beat" of course refers to "*thoughts*," and the whole may be paraphrased as, "I forget my work: but my labor is even refreshed by these sweet thoughts, which even most busily exercise my mind when I am engaged in the discharge of my task." Or more literally, "which even most busy *throb* in my mind when," etc. Compare how the poet employs "beat. or beating," in connection with *thoughts*, *mind*, pulse and heart, to either of which the word most aptly applies, so proving by analogy that "least" is doubtless a misprint for "beat":—

"And now, I pray you sir,
For still 'tis beating in my mind, your reasons

For raising this sea-storm?"—T. 1. 2.

* * *
 "A turn or two I'll walk,
 To still my beating mind."—T. 4. 1.

* * *
 "Do not infect your mind with beating on
 The strangeness of this business."—T. 5. 1.

* * *
 "Thine eyes and thoughts
 Beat on a crown, the treasure of thy heart."—Hen. vi. 2. 1.

* * *
 "And return or ere your pulse twice beat."—T. 5. 1.

* * *
 "Thy pulse beats, as of flesh and blood."—T. 5. 1.

* * *
 "How comes it then that thou art called a king
 When living blood doth in these temples beat?"—K. J. 2. 1.

* * *
 "My heart beats thicker than a feverous pulse."—T. C. 3. 2.

—oOo—

ACT V—SCENE 1.

Prospero—This misshapen knave,
 His mother was a witch; and one so strong
 That could control the moon, make flows and ebbs,
 And deal in her command without her power.

The last line is contradictory to the preceding one. It is explained by Malone as, "Act as her vicegerent without being authorized, or empowered so to do." But if the witch was sufficiently strong to control the moon, she certainly would not need the authority or consent of the moon in any respect; for the moon, being weaker, would be subject to the superior command of the witch, who could act as she saw proper. The phrase "without her power," Jephson explains, "though not equal to the moon in power." But if the witch could govern the moon, cause flows and ebbs in like manner, she was to that extent the equal of the moon in power. Malone and Jephson's interpretations are not satisfactory; and none others are likely to be as the line now stands, for it is nonsensical. The probability is it has been transposed, and that we should read—

His mother was a witch; and one so strong
 That could control the moon, make flows and ebbs,
 And its power deal in her command withal.

That is, "could wield the power possessed by the moon as she choose to direct." To make this meaning clearer, the pronoun "her" is changed to "its," as referring to the moon. The possession, on the part of witches, of such power here ascribed to them, was a common belief among the superstitious of the poet's day, and this is perhaps what the sentence was intended to describe.

A MIDSUMMER-NIGHT'S DREAM.



ACT II—SCENE 1.

Titania—The human mortals want their winter here ;
No night is now with hymn or carol blest :
Therefore the moon, the governess of floods,
Pale in her anger, washes all the air,
That rheumatic diseases do abound :
And through this distemperature we see
The seasons alter : hoary-headed frosts
Fall in the fresh lap of the crimson rose,
And on old Hiens' thin and icy crown
An odorous chaplet of sweet summer buds
Is, as in mockery, set : the spring, the summer,
The childing autumn, the angry winter, change
Their wonted liveries, and the mazed world,
By their increase, now knows not which is which.

There are several very important errors in this lengthy citation, the retention of which renders the entire passage inconsistent and at variance with its purport. First, as regards "their winter here." Theobald proposed, and has been followed by Halliwell, Collier and Dyce, to read "their winter *cheer*." At first sight this seems quite plausible, as it changes but a single letter of the "*heere*" of the early editions, and is apparently sanctioned by the next line, "no night is now with hymn or carol blest;" but the fact is it does not in the least conform to the general sense of the passage, which throughout describes a total reversal of the laws of nature, a universal upheaval and alteration of the seasons, changing winter to summer and summer to winter. Therefore it was not *cheer* that the "human mortals" particularly "wanted," but a return of their usual, customary weather, their distinct winter season, so that they might know what to rely upon in their agricultural labors, and it was because of failure in this regularity that they mourned and had no merriment, that consequently "no night was now with hymn or carol blest." Let any one carefully read

the whole speech, and he will acknowledge this to be the real purport of it. So far then from amending by "cheer," we should select instead a word just the opposite, one descriptive of, and appropriate to, the cold and frosty nature of winter, as—

The human mortals want their winter *hoar* ;
No night is now with hymn or carol blest :
Therefore the moon, the governess of floods,
Pale in her anger,—

"Hoare" might easily be misprinted "heere" by some careless compositor ; besides it is indirectly proven to be the right word, for Shakespeare also uses it just below—"hoary-headed frosts,"—and that is pretty strong evidence. "Frosty winters" were "wanted," as agriculturally most beneficial to the ploughman and the land.

Next, "on old Hiems' thin and icy crown." The early editions have "chinne, or chin ;" but Tyrwhitt emended this by "thin," which has since been adopted generally. (The change was hardly necessary, as "chin" anyhow here signifies "beard.") "Hiems," as it stands, is neither a name nor a word, and signifies nothing. It occurs in but one other place in Shakespeare, and that, most singularly, serves as a guide to teach us what should be the proper name to substitute both here and there too—for it is wrong in both places—and so two birds can be killed with one stone. In *Love's Labour Lost* v. 2. 901. will be found—

"This side is Hiems, Winter, this Ver, the Spring ; the one maintained by the owl, the other by the cuckoo."

"Ver" likewise is neither a word or a name, and means naught, as it stands ; but seeing Winter and Spring conjoined, it suddenly occurred to us that we had seen somewhere in some old poem or tale a passage in which Eve was figuratively likened to the Spring, and Adam to the Winter ; and we consequently concluded that Shakespeare meant a like personification here, and that we ought to read—

"This side is Adam, Winter, this Eve, the Spring."

We regret we cannot specify the poem or tale in which this comparison appeared ; but we have no doubt some of our readers, if they choose, will be able to place it, and possibly adduce similar representations from many of the elder poets, for the comparison cannot have been very original, but must naturally have prevailed generally among all the writers. Thus, then, finding Adam likened unto Winter under the disguise of Hiems, and remembering that Winter

is the subject spoken of in the *Midsummer-Night* under the same corrupt name, we readily inferred that a misprint had also happened in the latter instance, and that Adam is here figuratively used by the poet for Winter. This view is indirectly confirmed by a passage in *Richard II.*, 3, 4, 73-5, where the white-bearded old gardener is by the Queen compared to Adam (who, in olden pictures is often represented with thin hair and white-beard) and in which Eve is also associated and mentioned:—

“Thou, old Adam’s likeness, set to dress this garden,
How dares they harsh rude tongue sound this unpleasing
What Eve, what serpent hath suggested thee [news?
To make a second fall of cursed man?”

It may be added that the term “white-beard” is employed by Shakespeare in *Richard II.*, 3, 2, 112, to designate old men :

“White-beards have arm’d their thin and hairless scalps
Against thy majesty.”

But a further and stronger corroboration will be found in *As You Like It*, 2, 1, 5, where the name of Adam, the Winter, and “icy” are brought in close conjunction—

“Here feel we but the penalty of Adam,
The seasons’ difference, as the icy faug
And churlish chiding of the winter’s wind.”

And in the same comedy, 3, 3, 52, even one of the characters, old Adam, compares the old age of himself to winter—

“Therefore my age is as a lusty winter,
Frosty, but kindly.”

These points may be somewhat indirect, but the subject scarcely admits of positive proof; yet it is highly probable that in Titania’s address Shakespeare intended to personify the winter under the name of old Adam ; and if he so wrote, as we have no doubt he did, then it is further obvious that the figure used is a perfectly legitimate one, and not at all unusual.

“Childing autumn.” “Childing” is used nowhere else by the poet, and we confess we know not its definition; but if it means, as given by Rolfe, “fruitful,” then it is certainly out of place and not in keeping with the general spirit of the passage as previously explained, or with “angry winter.” “Chiding” has been suggested, but to us it is hardly satisfactory. Perhaps it should be either “chilling” or “churlish.” The latter word we prefer, in the sense of unyielding, cross-grained; for the seasons having been changed, autumn is

now represented as being stubborn and refusing to yield her accustomed fruits, as no longer prolific in her usual bountiful largess. In accord, then, with these supposed meanings of Shakespeare, we would propose reading—

The seasons alter: hoary-headed frosts
Fall in the fresh lap of the crimson rose,
And on old *Adam's* chin, and icy crown,
An odorous chaplet of sweet summer buds
Is, as in mockery, set: the spring, the summer,
The *churlish* autumn, the angry winter, change
Their wonted liveries, and the mazed world,
By their increase, now knows not which is which.

—oOo—

ACT III—SCENE 2.

Oberon—But hast thou yet latch'd the Athenian's eyes
With the love juice, as I did bid thee do?

"Latch'd" is defined as caught, infected. Some explain it as smeared, anointed; and there can be very little doubt but that the latter interpretation is here the true one, notwithstanding that it may, as said, represent the first meaning elsewhere in Shakespeare. It seems to us that in this passage at least the word is a misprint, and should properly be "streak'd;" for in act 2, scene I, 254-8, Oberon speaks very distinctly of his intentions toward Titania—

"And with the juice of this I'll *streak* her eyes
And make her full of hateful fantasies"—

and also gives directions to Puck to "anoint" the eyes of the "disdainful youth"—

"Anoint his eyes;
And do it when the next thing he espies
May be the lady—"

While here above Oberon now questions Puck as to whether he had yet done the very duty thus previously enjoined upon him to perform. Upon this ground, therefore, it is fair to infer we should read—

But hast thou yet *streak'd* the Athenian's eyes
With the love juice, as I did bid thee do?

It will be seen that "to streak" and "to anoint" mean one and the same thing with our author.

—oOo—

ACT V—SCENE 1.

Theseus—Merry and tragical! tedious and brief!
That is, hot ice and wondrous strange snow.
How shall we find the concord of this discord?

“Strange snow” is the reading of the early editions, and many emendations have been made to make it consistent with “hot ice.” “Scorching snow,” “strange shew,” “black snow,” “strong snow,” “seething snow,” “swarthy snow,” etc., have been proposed by different editors and critics. That “strange” is an error can hardly be doubted; it would seem doubly probable that it is so from the fact that “wondrous” is here a dissyllable, thus causing a defect in the metre and requiring, evidently, that the true word to replace “strange” should consist of two syllables, in order to remedy the irregularity of the line. So many plausible suggestions have already been made that it seems useless to offer another, but as one has occurred to us, we present it anyhow, and would have the lines run—

Merry and tragical ! tedious and brief !
That is, hot ice and wondrous *sooty* snow.

The word is only found once elsewhere—in Othello—but we consider it quite suitable to the passage.



ALL'S WELL

THAT

ENDS WELL.

—oOo—

ACT I—SCENE 2.

King—Who were below him,
He used as creatures of another place,
And bow'd his eminent top to their low ranks,
Making them proud of his humility,
In their poor praise he humbled.

Of this play, Staunton rightly remarks: "There is scarcely a passage of importance in the earlier scenes of this comedy, the meaning of which is not destroyed or impaired by some scandalous textual error." The one above is a specimen of the few we propose to note and shall endeavor to rectify or explain. For "another place" in the second line, Hanmer instead suggested "a brother race;" Williams, "a nobler place." These alterations denote that they recognized the inaptitude of "another," and may be deemed commendable and satisfactory. First, it is needful to know the precise meaning of "place." As employed here, it evidently applies and refers to the different distinctions and degrees which appertain to life and society. If it were necessary, we could quote largely to prove that it is here used, as often elsewhere, in the sense of "rank, position, degree." This granted, the first three lines may be roughly interpreted as, "All *below* him he used as if they occupied other station or degree than the one to which they really belonged, 'bowing his eminent top to their low ranks,' thus disregarding their state or condition of life, foregoing his high and exclusive privileges, and treating all men with the kindness of equal brotherhood and love, in the broad spirit of humanity." As to the fourth line, "making them proud of his humility," we can see no trouble in understanding it, and consider that it needs no alteration. Nevertheless it seems that Warburton and several other editors have, by a queer system of punctuation, destroyed its plainness and made it read, "proud,

and his," or "*proud, as his,*" etc., in order to make it merge into and extract a meaning out of the succeeding line. Now it is well known that man is proud of very many things in this world with which he bears connection, which he fancies to be valuable or superior, wherein he has an interest, or which adds to his importance. Thus Shakespeare does not err when he represents men as taking pride in, or being proud even of the "humility" of another when honestly evinced by one above them in rank, whom they esteem, and who so conduces to the flattery of their self-love. Consequently, the line should stand as it is and be comprehensible by all. Regarding the last line, it has been proposed by Williams to read, "In their poor praise *the humbler*;" but we think the change is in the wrong word, and that the insertion of an obvious elliptical omission would be better, and make the matter plainer. "He humbled;" that is, became all the humbler, in the sense of lowly in mind, reduced in self-pride; and simply means that he sought not from men the commendation which his very humility drew upon him, and when their praise, as it were, was thrust upon him, to his innate modesty and humbleness it was more painful than pleasurable. To make all this apparent will not require much change:—

Those who were below him,
He used as creatures *they* of *other* place,
And how'd his eminent top to their low ranks,
Making them proud of his humility,
While in their poor praise *was* he humbled.

The second line should be understood to read, "he used as if creatures they were of other degree than their own really." There ought not to be any objections to the pronoun "they," since it fills up the measure, and serves to make plain to the reader the real meaning of the line, which otherwise is somewhat obscure. As to "other," there is no material difference between it and "another." The verb "was" might probably be omitted without marring the sense; yet its retention adds to the harmony of the phrase, at least to our ear. An expression in the Bible somewhat similar appears, in allusion to one of the patriarchs: "through this *was* he humbled." But it is absolutely essential the word "*while*" should be retained if any meaning whatever is to be derived from the line, which has baffled scores of readers.

—oOo—

ACT I—SCENE 1.

Helene—Yet these fix'd evils sit so fit in him,

That they take place, when Virtue's steely bones
 Look bleak i' th' cold wind : withal, full oft we see
 Cold wisdom waiting on superfluous folly.

Here again "place" has the signification of precedence, giving *entree*, standing, rank, or degree, which is substantially the same definition pointed out in the preceding comments as embraced in its use in that passage sage, thus confirming the view and explanation there given. "Steely"—meaning of course hard and tough as steel—gives a sense at variance with the sentence. Williams remarks: "Helena, speaking in pitying terms of the exposure of virtue's bones to the cold wind, would hardly characterize them as endowed with the very qualities best fitting them to endure the infliction." Hence, he would substitute "seely"—simple, guileless. But it occurs to us, that a transposition of the words has happened somehow, for it is not likely, from the nature of the reflection, that Shakespeare meant to characterize the bones of virtue, but virtue herself; so possibly the passage may run—

When steely virtue's bones
 Look bleak i' th' cold wind : withal, full oft we see
 Old wisdom waiting on superfluous folly.

We thus propose to change "cold wisdom" to "old wisdom" for the reason that the first affords no definite sense, and because we deem it a printer's error originating, possibly, from "cold" standing just above in the preceding line. Among all authors, ever since the art of writing existed, wisdom has been personified as venerable, because it is supposed to be a natural concomitant of age, which supposition, however, is not always correct, particularly when, forgetting itself, it waits on youthful folly. Consequently, "old" would seem required here to make the line read properly.

—oOo—

ACT III—SCENE 2.

Clown—I have no mind to Isbel since I was at court; our old lings, and our Isbels a th' country, are nothing like your your old lings and your Isbels a th' court.

"Our old lings—your old lings" make a nonsensical jumble of the clown's speech, and cause the true point of the sentence to remain hidden. Walker "suspects that *old ling* is a corruption of some other word or words." He is right; and we would suggest a remedy in the case, which will at least impart some fair meaning to the passage :

"I have no mind to Isbel since I was at court; our *oglings*,

and our Isbels a th' country, are nothing like your *oglings* and your Isbels a th' court."

"Oglings"—from the verb "to ogle," to cast side glances in fondness, or in common phrase, to cast sheep's eyes; or perhaps, beyond this meaning of the word, it may be conjectured to include—at least in this instance, as coming from the mouth of the clown, who thus gives utterance to it in a sort of half-humorous soliloquy—the delights of kissing and hugging too. *Fondling* is also an appropriate word, found in *Venus and Adonis*.

—oOo—

ACT IV—SCENE 2.

Diana—'Tis not the many oaths that make the truth;
 But the plain single vow that is vow'd true.
 What is not holy, that we swear not by,
 But take the highest to witness: then, pray you, tell me,
 If I should swear by Jove's great attributes
 I lov'd you dearly, would you believe my oaths,
 When I did love you ill? this has no holding,
 To swear by him whom I protest to love,
 That I will work against him: Therefore, your oaths
 Are words, and poor conditions; but unseal'd;
 At least in my opinion.

This passage is regarded by editors as a standing puzzle, and has originated a vast deal of comment; but for our part we perceive no particular trouble in understanding it. The difficulty with the commentators has mainly turned on the line "To swear by him whom I protest to love;" and this, Johnson, followed by Dyce, reads, "To swear *to* him whom," etc.; but this does not remedy the matter. Singer has *when* instead of *whom*; but this is a needless change, and does not help in the solution. Hudson proposes reading, "To swear by Him, *when* I protest to love;" but he altogether mistakes in supposing *him* to refer to God or Jove, and thus printing it with a capital H; *him* alludes to an individual, not to the Deity, or to Jove. There is no necessity for straining for any remote sense in explanation of the passage; but the fact must be considered and remembered (as clearly shown from the beginning of the scene) that Bertram has pleaded with Diana "not to strive against his vows," and just exclaimed "How deeply I have sworn!" and that Diana now is argumentatively expressing to Bertram her total disbelief in the sincerity of his vows and protestations, and at the same time strongly insinuating that his love cannot be *true* love, insofar that he is seeking to compass her downfall rather

than her happiness and well-being :—with this remembered, it will then only be necessary to ascertain the real meaning of “ill” and the phrase “This has no holding.” Here *ill*=ruin, misfortune. “*This*” refers to vow or oath. But, perhaps, we can more briefly convey the meaning by resorting to temporary interpolations, as follows :

'Tis not the many oaths that make the truth;
But the plain single vow that is vow'd true.
What is not holy, that we swear not by,
But (generally) take the highest (most sacred object) to wit-
Then, pray you, tell me, [ness:

If I should swear by Jove's great attributes
I lov'd you dearly, would you believe my oaths,
When I did love you *to your ill*? (ruin, misfortune)
This (such a vow) has no holding,
[no value, no binding force, no substance]

As to swear by *one* whom I protest to love,
While that I *did* work against him.

[that is, to his (your) disadvantage or destruction)

Therefore, your oaths
Are words, and poor conditions, (teuders), *yet* unseal'd ;
At least in my opinion.

The fourth line above can be read, "*when* that I should work against him ;" or, "*whilst* I do, or shall, work against him"—just as the reader pleases. True, the metre is slightly marred, but that is unimportant in comparison to arriving at a distinct understanding of the passage, and besides is nothing unusual to find in Shakespeare.

It is not of much consequence whether the italicised words *as*, *one*, and *yet*, are retained or not; but it is essential, if it is not desired to let the passage remain a puzzle to readers, that *to your*, *while*, and *did*, should be inserted. In truth, to make the matter plainer, perhaps it would be well to strike out *this* in the fourth line, and read—

"When I did love you *to your ill?* Such vow has no holding."

But this over-fills the measure, and editors would not permit it.

Diana—I see that men make ropes, in such a scarre,
That we'll forsake ourselves.

In this, some editors adhere to "ropes," but the majority incline to "hopes" as the correct word. With due respect to all, we take it that none are right, but that perhaps it should read thus:

I see that men make *oaths*, in such a *siege*,
That we'll forsake (yield) ourselves.

See throughout, "Tis not the many *oaths* that make the

truth;" "would you believe my *oaths*;" "your *oaths* are words;" "all men have the like *oaths*." You say, this convicts Shakespeare of repetition; we reply, true; but since he has used the word *four* times in the same short scene, why may he not have done so *five*? As to the word "siege" being proper, it can be sustained by the twentieth line of act 3, scene 7, of this play, where Bertram is described as doing the very thing whereat he is engaged in this scene :—

"The count he woos your daughter,
Lays down his wanton *siege* before her beauty,"

which, by the way, is a splendidly poetical line, we deem. Also in Cymbeline, 3, 4, 126—

"That Cloten, whose *love-suit* hath been to me
As fearful as a *siege*."

Rowe reads, "make hopes, in such *affairs*;" Malone, "in such a *scene*;" Collier, "in such a *suit*;" Dyce, "in such a *case*." Now all these words may justly be considered identical with *siege* as applied in the passage, and indirectly help to confirm the latter as the true text. The whole may be literally translated as meaning: "Well, I see that you men, in your love sieges, proffer vows and promises freely, in order to win us to you liking and cause us to forget our honor."

But the reading in which we have the greatest faith as being the most probably correct, runs—

I see that men make *loves* in such a *service*
That we'll forsake ourselves.

Now continue to remember that the subject of discourse is love, that Bertram is all the while strongly making love to Diana, and that his last remark—to which the above forms a harmonizing answer—is as follows, and then say what word she would use other than the very natural one here given?—

"Say thou art mine, and ever
My *love* as it begins shall so perserver."

The expressions, "to make love" and "making love," are as old as the hills, are general, common, natural, and are employed still in every-day conversation. "Love and service" are conjoined in many sentences throughout the text; this is not much evidence, but we give a few instances anyhow:

"Ay, gentle Thurio, for you know that *love*

Will creep in *service* where it cannot go."

T. G. of V. 4. 3.

"A fool, sir, at a woman's service."

A. W. 4, 5.

"And *such* a piece of *service* will you do,
If you oppose yourselves to match Lord Warwick."

3 *Henry VI.*, 5. 1.

But a strong and fair confirmation is in the passage just above :—

Ber.—But I *love* thee

By *love's* own sweet contraint, and will for ever
Do thee all rights of *service*.

Diana—Ay, so you *serve* us

Till we *serve* you.

Apparently, the letters in "*scarre*" have accidentally become transposed ; or if not, it is most probable the printer was unable to read the indistinctly written manuscript, and so construed "*service*" into "*scarre*." At all events, the adoption of either of the emendations proposed will give to the lines a more understandable and poetical signification than they now possess.

We would say that if "*service*" is unsatisfactory, there remain many other words that would answer as well, such as *scheme*, *course*, *spirit*, *form*, *shape*, *sort*, *way*, *siege*, *assault*, etc. But as to "*love* or *loves*," we are fully convinced *that* is right at least, and shall adhere to the version given until some one else establishes a better.



MUCH ADO ABOUT NOTHING.



ACT II—SCENE 1.

Don Pedro—I will in the interim undertake one of Hercules' labours; which is, to bring Signior Benedick and the Lady Beatrice into a mountain of affection the one with the other.

"A mountain of affection" is an expression that has led to much discussion. It gave great uneasiness to Johnson, who suggested "mooting." Malone and Steevens finally concluded that Shakespeare may have written it, as he has "many phrases equally harsh." The passage is parallel to the one in act ii, scene 3, 198; where Don Pedro remarks:—"The sport will be, when they *hold* one an opinion of another's dotage, and no such matter." Here the word *hold* is equivalent to *maintain*: and the latter is the word that properly belongs in the sentence above, harmonizing as it does with the context, and applied by Shakespeare in several other passages in this play. *Maintain*—"hold, or held, a *holding of*." Compare in iv. 1, 181 and 112 :

"Or that I yesternight
Maintain'd the change of words with any creature,
Refuse me, hate me, torture me to death."

* * * * *

"She dying, as it must be so *maintained*."

In V. 2. 54 :

"For them all together, which *maintained* so politic a state of evil that they will not admit any good," etc,

And act 1, 1 :—

"And never could *maintain* his part."

* * * * *

"*Maintain* a mourning ostentation."

So peradventure the lines should run :—"which is, to bring Signior Benedick and the Lady Beatrice into a *maintain* of affection the one with the other.

ACT V—SCENE 1.

Leonato—And bid him speak of patience ;
 Measure his woe the length and breadth of mine,
 And let it answer every strain for strain;
 As thus for thus, and such a grief for such,
 In every lineament, branch, shape, and form;
 If such a one will smile and stroke his beard,
 Bid sorrow wag, cry "hem !" when he should groan,
 Patch grief with proverbs, make misfortune drunk
 With candle-wasters; bring him yet to me,
 And I of him will gather patience.

"Bid sorrow wag," etc. This is the great *cruæ* of the play. The folio and quarto read "*And, sorrow, wagge, crie hem,*" etc. The emended reading above was suggested by Capell, and has been adopted generally by the editors. Among others proposed, Theobald has, "*And sorrow wage;*" Hanmer, "*And sorrow waive;*" Johnson, "*cry, sorrow, wag;*" Malone, "*In sorrow wag;*" the Collier MS., "*Call sorrow joy, cry hem;*" Heath, "*And sorrowing, cry hem ; Knight, 'And, 'sorrow wag,' cry; hem when ;*" etc., etc. It is somewhat strange that so many editors have gone to the unnecessary trouble of emending the line without once suspecting the word "*wagge*" to be corrupt and turning their attention to the correcting of that waggish syllable instead, which has thus evidently played the wag with them all; for had they scanned the eleventh line just below they would have discovered a word suggested entirely suitable to replace the one in question, and which without much doubt was originally written therein by the author:

To those that wring under the load of sorrow.
 Compare also Henry V. iv. 1 :

"Whose sense no more can feel

But his own wringing."

And Cymbeline, iii, 6:

"He wrings at some distress."

Again, T. A. iv. 3:

"Yet wrung with wrongs more than our backs can bear."

From these, it is reasonable to assume we should read—

If such a one will smile and stroke his beard,
 And, sorrow-*wrung*, cry "hem !" when he should groan,
 Patch grief with proverbs, make misfortune drunk
 With candle-wasters ; bring him yet to
 And I of him will gather patience.

"Candle-wasters." Considerable controversy has arisen as to whether this term is applied to those who waste the time in revelry, as Steevens explains it, or in study "burning the

midnight oil," as Whalley suggests. Dyce adopts the former, and Schmidt the latter interpretation, defining the sentence as, "drown grief with the wise saws of pedants and bookworms." Ingleby also explains it, "drown one's troubles in study." Now one of these different views may be right; but we are inclined to believe the interpretation here should be—inasmuch as it is known Shakespeare was familiar with the Irish custom indicated—rather in this wise: "those who sit up with the dead, as at an Irish wake, where everybody forgets his grief in drunkenness."

—oOo—

ACT V—SCENE 1.

Leonato—Therefore, give me no counsel;
My griefs cry louder than advertisement.

Seymour explains this: "my griefs are too violent to be expressed in words." Rather should it be, judging from the passage generally: "my griefs are too deep to be overcome by admonition or advice."

—oOo—

ACT V—SCENE 3.

Song.

Midnight, assist our moan:
Help us to sigh and groan,
Heavily, heavily:

Graves, yawn and yield your dead,
Till death be uttered,
Heavily, heavily.

The folio has "heavenly," which is doubtless a misprint, now changed as above. J. Hunter's edition of *Much Ado*, has "heavenly," and takes the meaning to be, "Let these words be uttered in a heavenly spirit until death, that is, so long as I live." (!) I doubt not "uttered" is likewise a misprint, and propose the following which explains itself:—

Graves, yawn and yield your dead,
Till death be *interred*,
Heavily, heavily.

See parallel idea in R. and J., 5. 3, 88: "*Death*, lie thou there, by a dead man *interr'd*."



MERCHANT OF VENICE.

—oOo—

ACT I—SCENE 2.

Nerissa—How like you the young German, the Duke of Saxony's nephew?

Portia—Very vilely in the morning, when he is sober, and most vilely in the afternoon, when he is drunk: when he is best, he is a little worse than a man; and when he is worst, he is little better than a beast.

"Vilely" may possibly be right; but if it is so, then the result is to cause this passage to be far less sprightly and witty than those other ones in which Portia so playfully and gayly characterizes her various suitors. In the old editions the word is spelled *videly*; and we cannot but think the editors have mistakenly construed it into "vilely," whereas it should properly be "widely," in the sense of far off, distantly. Portia's application of the word would then here be about equivalent to the familiar expressions, "your room is better than your company;" "the farther off you remain the better I shall be pleased," etc.; thus giving a wittier turn to her reply, and harmonizing with the general lively tone of the dialogue—"Very *widely* in the morning, when he is sober, and most *widely* in the afternoon, when he is drunk."

—oOo—

ACT III.—SCENE 2.

Bassanio—Thus ornament is but the guiled shore
To a most dangerous sea, the beauteous scarf
Veiling an Indian beauty;—in a word,
The seeming truth which cunning times put on
To entrap the wisest.

"An Indian beauty." That "Indian" is here used in a derogatory sense is obvious; its conjuncture here with "beauty" is certainly contradictory, and hence the latter

word may be justly viewed as corrupt. Yet Warburton would contend that the occurrence of "beauteous" and "beauty" in the same sentence is not at all unlike Shakespeare's manner. At least, the manner of Shakespeare is of such a kind that when he repeats, or plays upon words, he does so in a sensible way, and not in a nonsensical style, as above. Theobald desired to point the passage thus: "Veiling an Indian; beauty, in a word," etc. This was ingenious; but assuredly not in Shakespeare's "manner." Numerous proposals have been made by the critics to alter "beauty" to "dowdy, gipsy, idol, visage, feature, beldam," etc. However, there remain one or two more suggestions to be added to the list, that appear to have been overlooked thus far:

The beauteous scarf
Veiling an Indian *deity*.

This in manuscript might easily be read by the compositor as "beauty." "Deity" appears often in the text, and is always given in its proper signification of "divinity, godhead," etc. Or possibly the phrase may run—

Veiling an Indian *swarthy*.

Shakespeare has in T. G. of V., "A *swarthy* Ethiop;" and in T. A., 11. 3:—

"Believe me, queen, your *swarth* Cimmerian
Doth make your honour of his body's hue,
Spotted, detested, and abominable."

Sooty is also appropriate: it is used but once—in Othello, 1. 2: "The *sooty* bosom of such a thing as thou."



MACBETH.

—oOo—

ACT I—SCENE 3.

Ross—He finds thee in the stout Norweyan ranks,
Nothing afeard of what thyself didst make,
Strange images of death, as thick as tale
Can post with post, and every one did bear
Thy praises in his kingdom's great defence,
And pour'd them down before him.

Thus in the folio. The obscurity of the third and fourth lines was removed by Rowe changing them to "as thick as hail came post." Johnson restored "tale," explaining it as, "posts arrived as fast as they could be counted." White, however, remarks: "To say that men arrived as thick as tale, *i. e.*, as fast as they could be told, is an admissable hyperbole; to say that men arrived as thick as hail, *i. e.*, as close together as hailstones in a storm, is equally absurd and extravagant." It had occurred to us that the reading possibly might be—as in several passages in the text "thick" is equivalent to "quick"—

As thick as *haste*
Came post with post,—

but since we have seen Mr. Leighton's version, as follows, we prefer his and renounce our own :

"He finds thee in the stout Norweyan ranks,
Nothing afeard of what thyself didst make,
Strange images of death, as thick as hail.
Came post with post, and every one did bear," etc.

• This mode of pointing describes, not the posts arriving "as thick as hail," but the falling of death, through the blows of Macbeth, on the Norweyan ranks.

—oOo—

ACT I—SCENE 5.

Lady Macbeth—Stop up the access and passage to remorse,
That no compunctious visitings of nature
Shake my fell purpose, nor keep peace between
The effect and it !

"Keep *peace*" is a phrase to which many of the editors have taken exception, deeming it inappropriate and erroneous. Johnson suggested "keep *pace*," Bailey, "keep *space*." Although Knight's explanation—to the effect that aught that stands between a purpose and its accomplishment may be said to keep peace between them,—is satisfactory to myself, yet notwithstanding as a new reading occurred in lieu thereof, it is here given for what it may be worth:

That no compunctious visitings of nature
Shake my fell purpose, nor keep *cool* between
The effect and it.

This is partly sustained by the close combination of the words "purpose" and "cool" in act iv. sc 1:

"This deed I'll do before this *purpose cool*."

In act v. 1:

"I have almost forgot the taste of fears:
The time has been, my sense would have *cool'd*
To bear a night-shriek."

And in King John, II. 1:

"Lest zeal, now melted by the windy breath
Of soft petitions, pity and *remorse*,
Cool and congeal again to what it was."

It may be added that "calm" would also answer as well.

* * * * *

Lady Macbeth—Only look up clear;
To alter favour ever is to fear.

Moberly interprets this as, "To bear an altered face marks fear in you and creates it in others." Guided by the conversation in the scene, does it not rather mean?—"Only look the 'great business' boldly in the face; to change or slight Fortune's favor ever is to be liable to her vindictive retaliation."

—oOo—

ACT I—SCENE 7.

Macbeth—Prithee, peace:

I dare do all that may become a man;
Who dares do more is none.

Lady Macbeth—What beast was't then
That made you break this enterprise to me?
When you durst do it, then you were a man.

Hunter wished to omit "beast," and read instead, "What was't then;" the Collier MS. suggested "What *boast* was't then;" but neither of these emendations have been generally approved or accepted. By many readers the retort of Lady Macbeth is considered a gross vulgarism, and as totally dis-

agreeing with the uniform high respect, love and gentleness which she extends toward her husband throughout the play: hence "beast" has been suspected to be erroneous. It would seem to be futile and uncalled for to propose to amend the text, however, since some of the editors now profess to have discovered an antithesis between the words "man" and "beast" and are thus satisfied that the present reading is sufficiently natural and correct. Perhaps it is so in the sense indicated: but it remains doubtful, and fails to obtain the acquiescence of all as to whether the word in question be genuine or the antithesis so intended by the poet. It may not then be out of place to present a new word, inasmuch as it accords with the context perfectly and carries with it the possibility of being the true one:—

What *jest* was't, then,
That made you break this enterprise to me ?

"Jest" is used by Shakespeare several hundred times in various shapes and forms of course; therefore to give quotations in which the word appeared alone would be unavailing toward establishing the likelihood of this emendation; but when citations are added, as below, in which the word "jest" is found closely united in the same sentence with the word "break," it is adducing all the proof whereof the subject is capable, and ought at least, though not analogous, to count as some slight confirmation of its natural right in the line, and of its having been originally placed therein by the author:—

"Or is it else your pleasure
Like pleasant travellers, to *break* a *jest*
Upon the company you overtake?"—T. S. iv. 5.

* * * * *
"You *break jests* as braggarts do their blades,
Which, God be thanked, hurt not."—*M. Ado*, v. 1.

"Jest" used to be spelled "*ieast*;" hence, might be misread into "beast." *Gleek*=*jest*, likewise might be taken for "beast."

——oOo——

ACT II—SCENE 1.

Banquo—What, sir, not yet at rest? The king's a-bed :
He hath been in unusual pleasure, and
Sent forth great largess to your offices :
This diamond he greets your wife withal,
By the name of most kind hostess: and shut up
In measureless content.

"Shut up" has been a stumbling-block to the editors and

critics; and very curious are some of the explanations they give thereupon. Steevens defines it as "concluded;" Malone presents a quotation containing the phrase from *Stow's Annals*, which is remote to the purpose and utterly inapplicable; while Schmidt explains the passage thus—"summed up all that he had to say, in expressing his measureless content"—which is ingenious at least, but not right. "Shut it up" is the reading of the second folio, and Hunter says that "it" is "undoubtedly the jewel in its case!" This caps the climax. Now what is the difficulty? Simply that the last line has been displaced, and should succeed the first—

What, sir, not yet at rest? The king's a-bed,
And shut up in measureless content :
He hath been in unusual pleasure, and
Sent forth great largess to your offices :
This diamond he greets your wife withal,
By the name of most kind hostess.

That is, "the king's a-bed, and is shut up (locked-in) in slumber in measureless content." In proof that "shut up" is equivalent to asleep, a-slumber, compare the following in act v. 1, of this play:

Doctor—You see her eyes are open.

Gent.—Ay, but their sense is shut.

The *Tempest*, 11, 1:

"What, all so soon asleep! I wish mine eyes
Would, with themselves, shut up my thoughts; I find
They are inclin'd to do so."

M. N. D., iii, 3:

"And sleep, that sometimes shuts up sorrow's eye,
Steal me awhile from my own company."

Romeo and Juliet, iv. i:

"Like death, when he shuts up the day of life."
"Sleep," in *Macbeth*, is called "death's counterfeit."

—oOn—

ACT II—SCENE 4.

Ross—Thou seest, the heavens, as troubled with man's act,
Threaten his bloody stage: by the clock't is day,
And yet dark night strangles the travelling lamp.
Is't night's predominance, or the day's shame,
That darkness does the face of earth entomb,
When living light should kiss it?

"The travailling lampe" is the reading in the folio. The modern distinction between *travel* and *travail* was unknown in Shakespeare's day, either term being used interchangeably without reference to the meaning. Collier gave the

preference to *travailing* as "having reference to the struggle between the sun and night;" but Dyce points out that, as the word sun has not been previously named in the passage, "the word *lamp* ceases 'to signify the sun' if *travelling* is changed to *travailing*. But it is not necessary the sun should be mentioned or to suppose that the word *lamp* signifies the sun; for it is the struggling *light* of day which is referred to in the passage as being strangled by the darkness, not the travelling lamp or sun : hence in all probability the word *lamp* is a misprint for *light*, and the lines should run—

By the clock't is day,
And yet dark night strangles the *travailing light*.

"Light" refers to "day" of the preceding line; and that it is the correct word to substitute for "lamp" is corroborated by the word occurring in the third line below—"when living *light* should kiss it." Thus the sentence may be paraphrased as, "The darkness of the night overpowers and strangles the *laboring light* of the day."

——oOn——

ACT III—SCENE 1.

Macbeth—To be thus is nothing;
But to be safely thus.

This is explained by Abbott as "to be thus (that is, to reign) is nothing; but to be safely thus is something." Does it rather not mean?—"to be thus (that is, to be king) is nothing; but to be safely thus is the important consideration, or point."

——oOo——

ACT III—SCENE 4.

Macbeth—Or be alive again,
And dare me to the desert with thy sword;
If trembling I inhabit then, protest me
The baby of a girl. Hence, horrible shadow!

"If trembling I inhabit then," has given rise to numerous emendations, such as "inhibit, then," by Pope; "exhibit," by Collier; "evince," "evade," etc., by others; but none are needed. Explanations have been equally numerous, many of which are far from being either happy, probable, or satisfactory. Schmidt defines "inhabit" as, "to take as a habit (whether a costume or a custom,) to do on," Moberly renders it, "If I keep house, shrink under shelter," Henley takes it to be, "If I, through fear, remain trembling in my

castle." These general explanations are all very well; but, perhaps, may be deemed as hardly definite enough; so I prefer to consider "inhabit" as here equivalent to "possess;" that is, "If trembling fear *possess* me then." This interpretation is borne out by several passages in Henry V, iv, 1: "Yet, in reason, no man should *possess* him with any appearance of *fear*, lest he, by showing it, should dishearten his army."

"O God of battles! steel my soldiers' hearts!
Possess them not with *fear*! take from them now
 The sense of reckoning of the opposed numbers!"

In King John IV. 2:

"Why seek'st thou to *possess* me with *fears*?"

And 1 Henry IV., 3:

"The thieves are scatter'd, and *possessed* with *fear*
 So strongly, that they dare not meet each other."

From these, it may reasonably be inferred that "fear" is merely an elliptical omission in the passage—necessary to the comprehension of the sentence, though it is not required or advisable that it should be inserted in the line—which would make the full reading to be: "If trembling I *fear* inhabit (possess) then, protest me the baby of a girl."



ACT III—SCENE 6.

Lennox—For Fleance fled: men must not walk too late.
 Who cannot want the thought, how monstrous
 It was for Malcolm and for Donalbain
 To kill their gracious father? damn'd fact!
 How it did grieve Macbeth!

"Who cannot want the thought" is a phrase that has been much disputed. As Malone indicated, the sense of the passage seems to require "can" in place of "cannot." White proposed the joining of the sentence to the preceding one (men must not walk too late who cannot help thinking, etc.,) but upon further reflection concluded that Malone may have been right, and that "the disagreement between the words and the thought is due to the confusion of thought which Shakspeare may have sometimes shared with inferior intellects." The probability is that "want the" is a misprint, which, remedied, will cause the incongruity to disappear:

Who cannot *but have* thought, how monstrous
 It was for Malcolm and Donalbain
 To kill their gracious father? damn'd fact!

Fact=deed.

ACT IV—SCENE 2.

Ross—But cruel are the times, when we are traitors
 And do not know ourselves; when we hold rumour
 From what we fear, yet know not what we fear,
 But float upon a wild and violent sea
 Each way and move.

Various have been the modes suggested of emending the last line. Johnson proposed "each way, and move;" Steevens, "And each way move;" Capell, "And move each way;" Ingleby, "which way we move," or "each day a new one" (of rumours); Theobald, "'each way and wave;" the Cambridge editors, "each way, and none;" Leighton, "each wayward move." This would seem to have nearly exhausted the sea of conjecture, but not so, for there remains one more phrase which will apply that has the merit of being used by Shakespeare in its entire form, and employed in almost similar passages :

When we hold rumour
 From what we fear, yet know not what we fear,
 But float upon a wild and violent sea,
 Each *sway of motion*,

Compare how Shakespeare applies "sway" and "motion:"

"This *sway of motion*, this commodity,
 Makes it take head from all indifferency,
 From all direction, purpose, course, intent,'—*K. J.*, 11, 2.

"Within this bosom never enter'd yet
 The dreadful *motion* of a murd'rous thought."—*Ib.* iv. 2.

"Let not the world see fear and distrust
 Govern the *motion* of a kingly eye."—*Ib.* v. 1.

"Are not you *moved*, when all the *sway* of earth
 Shakes like a thing unfirm?"—*J. C.*, 1. 3.

—oOo—

ACT IV—SCENE 3.

Malcolm—Now we'll together, and the chance of goodness
 Be like our warranted quarrel !

Hanmer gave "our chance, in goodness," and Johnson proposed "the chance, O goodness." The Cambridge editors paraphrased, "May the chance of success be as certain as the justice of our quarrel;"—but this does not altogether express the poet's idea. Staunton defines "be-like" as equivalent to "approve, favour." The general sense of the passage is clear, and all these explanations are readily deduced therefrom; but to obtain the exact words which Shakespeare most probably wrote it will be necessary first to quote from

Holinshed's history, whence the former derived many of his phrases, to show the true expression which ought to replace that of "goodness." In the part relating to King John, Holinshed says: "Thus, by means of this *good success*, the countries of Poictou, Touraine and Aujou, were recovered." Success here means "issue," as it does in many places throughout Shakespeare; and the probability is that "goodness" is a misprint for "good success," *i.e.* happy issue. Besides, the poet uses the term similarly in 3 Henry VI, Coriolanus, A. and C., and King Lear. Further, from the exclamatory point, it is obvious that the passage partakes of the nature of an invocation, and *not* that of comparison; hence the word "he like" may also be regarded as a typographical error for "betide;" so leading to the fair inference that the lines should run—

Now we'll together, and th' chance of *good success*
Betide our warranted quarrel !

That is, "Now we'll away together, and may the chance of successful issue befall our righteous cause !"

—oOo—

ACT V—SCENE 5.

Macbeth—I pull in resolution, and begin
 To doubt the equivocation of the fiend
 That lies like truth.

Doubt=suspect, mistrust.—"Pull in" has been conjectured as, "rein in," "pall in," "pale in." May not the proper reading be?—

I *fail* in resolution, and begin
 To doubt the equivocation of the fiend
 That lies like truth.



ROMEO AND JULIET.

—oOo—

ACT I—SCENE 1.

Prince—Rebellsious subjects, enemies to peace,
Profaners of this neighbor-stained steel,—
Will they not bear ?

“Steel” was conjectured by David to be a misprint for “soil.” He very nearly hit upon the word, but not quite; for the true one required is undoubtedly “street,” as will be plainly seen from the ninth and fourteenth lines just below—

“Three civil brawls, bred of an airy word,
By thee, old Capulet, and Montague,
Have thrice disturb’d the quiet of our *streets*.”

* * * * *
“If ever you disturb our *streets again*,
Your lives shall pay the forfeit of the peace.”

And in v. 3, 191 :

“The people in the *street* cry Romeo.”

* * * * *
Benvolio—I, measuring his affections by my own,
Which then most sought where most might not be found—
Being one too many by my weary self,
Pursued my humour not pursuing his,
And gladly shunn’d who gladly flec from me.

“Affections”=feelings, inclinations. The second “most” in the second line somewhat confuses the meaning to the reader, and is possibly a misprint for “many,” as the recurrence in the third line of the latter word would seem to indicate that it had thus been suggested the one by the other :

Which then most sought where *many* (others) might not be
Being one too *many* by my weary self, [found,
Pursued my humour not pursuing his.

That is, “I like Romeo, being disinclined for society,

sought to be most where many people were not to be met, being already one too many even when by myself, and followed my own mood and meditations in not following to trouble his." Shakespeare uses "many" to signify "many people, or many others" in act 1, scene 3:

"That book in many's eyes doth share the glory,
That in gold clasps locks in the golden story."

In the Sonnets 93, 7:

"In many's looks," etc.

* * * * *

Romeo—Love is a smoke rais'd with the fume of sighs;
Being purg'd, a fire sparkling in lovers' eyes;
Being vex'd, a sea nourish'd with lovers' tears.

"Purg'd," That is, "purg'd from smoke," as Schmidt explains it. But this is unsatisfactory, and leaves the explanation itself to be explained, if possible. Johnson regarded the word as wrong, and suggested "urg'd" instead; the Collier Corrector gave "puff'd;" but neither have been adopted. Now "rage" is a word frequently employed by Shakespeare in connection with the wind, passions, seas, and love, and would be appropriate to the line—

Being *rag'd*, a fire sparkling in lovers' eyes;
Being vex'd, a sea nourish'd with lovers' tears.

Compare in Richard II., 2. I:

The king is come: deal mildly with his youth;
For young hot colts, *being rag'd*, do rage the more.

Here the exact expression is found, and it fits in admirably. "Purg'd" is decidedly nonsensical.

—oOo—

ACT I—SCENE 2.

Capulet—The earth hath swallow'd all my hopes but she.
She is the hopeful lady of my earth.

Evidently, "earth" of the last line was suggested by that in the first, and it is highly requisite to know what *real* meaning attaches to the last "earth." Ulrici understands it as, "my world, my life;" Mason explains it as "my corporal part;" while Steevens and Schmidt take it is "my lands, my landed property." At one time I had thought "earth" incorrect, and of reading—

She is the hopeful lady of my *hearth*—

but am now satisfied that it is right, and simply means "my earthlier person or body," "the offspring of my body," or as Mason aptly says, "my corporal part." By reference to

note in Julius Cæsar, citations will there be found sustaining this view; and even in this play the word is several times employed in the sense indicated. Compare act 2, scene 1:

“Can I go forward when my heart is here?
Turn back, dull earth, and find thy centre out.”

Here “dull earth,” as Clarke says, “is Romeo’s epithet for his small world of man, the earthlier portion of himself.” And Juliet in 3, 2 :

“Vile *earth*, to earth resign; end motion here :
And thou and Romeo press one heavy bier.”

Also Sonnet 146. 1:

“Poor soul, the centre of my sinful earth.”

These ought to be sufficient to establish that Ulrici, Steevens and Schmidt’s interpretations are incorrect, and that Shakespeare often means by “earth”—“bodily being, corporal part, earthly being.”

—oOo—

ACT III—SCENE 3.

Juliet—Spread thy close curtain, love-performing night,
That runaways’ eyes may wink, and Romeo
Leap to these arms, untalk’d of and unseen.

“That runaways’ eyes may wink.” This is the great *crux* in Shakespeare, and has caused more controversy and discussion than any other sentence in the writings of the dramatist. Rolfe says, “the condensed summary of the comments upon it fills twenty-eight octavo pages of fine print in Furness’ V. edition.” Innumerable have been the attempts at emendation: consisting, among others, of “Renomy (Fr. Renommée) Rumour’s rumourers,” Cynthia’s, enemies, rude day’s, curious, sunny day’s, rinnagates, etc., etc. But none of the many suggestions presented have been fully satisfactory, and consequently the majority of the editors still adhere to the original folio reading of “runaways,” although nine-tenths of their readers are dissatisfied therewith and cannot be brought to the belief that Juliet is referring to “vagabonds, rascals, thieves, and runagates,” as interpreted and embraced in the word “runaways:” but preferring rather to think and believe that the more natural thought to occupy her mind at the time would be in regard to her surrounding friends and near relatives, whose “eyes” she most might wish to “wink,” and from whom she had most reason to apprehend interruption or opposition. The early editions print it as a compound word—“run-aways, or

run-awaies." Personally then the word being unacceptable as applied, and being as it were universally regarded as corrupt, it should be allowable to any one to approach the subject with perfect freedom in order to give to the line such a reading as may be accordant with his views, without incurring the "wafture of the hand" wherewith so many editors summarily dismiss all interferers from the sacred text, under threat of rousing the "sleeping lion." They forget it is not the true and authorized text of Shakespeare himself that any one wishes or presumes to correct, but only the errors and corruptions of the unskilled early editors and printers, who left on record, according to Mr. Collier, no less than twenty thousand mistakes and irregularities therein. Assuming the liberty here advocated, the writer proposes offering several new renderings, sustained by divers citations, in the hope that they may not prove altogether unprofitable toward the solution of the problem; first—

That surveyors' eyes may wink, and Romeo
Leap to these arms, untalk'd of and unseen.

"Surveyors"—observers, lookers-on, beholders; it is often found in Shakespeare, is a plain, natural expression, and gives a common-sense turn to the line, such as the text does not possess: nor does it derogate from the poetical qualities of the passage in general, as in the case of "runaways." In hand-writing it bears a semblance to "runaways," and, supposing a slightly blurred or illegible penmanship, might easily be mis-read and misprinted therefor. Compare the following, especially where "survey or surveying," appears in connection with "eye"—

"Whose beauty did astonish the survey
Of richest eyes, whose words all ears took captive."
All's Well, 5. 3.

"And thou, thrice-crown'd queen of *night*, survey
With thy chaste eye, from thy pale sphere above."
A. Y. L., 3. 2.

"Besides I say and will in battle prove,
Or here or elsewhere to the furthest verge
That ever was survey'd by English eye."

Richard II., 1. 1.

"Which here thou viewest, beholdest, surveyest, or seest."
L. L. L., 1. 1.

"But a Norwegian lord surveying vantage,
With furbish'd arms and new supplies of men
Began a fresh assault."
Macbeth, 1. 2.

"And time, that takes survey of all the world,
Must have a stop."
1 Henry IV., 5. 4.

Another word, possibly somewhat commonplace, but still preferable to "runaways," also often employed by the author, would cause the line to run—

"That every ones' eyes may wink, and Romeo," etc.

"Every and every one" are also frequently brought in conjunction with "eye;" as note: "invisible to every eyeball else; in the eye of every exercise; that blind rascally boy that abuses *every ones' eyes*, because his own are out; *A. Y. L.*, 4. 1; every wink of an eye, some new grace will be boru.—*W. T.*, 5. 2; blow the horrid deed in every eye,—*Mac.* 1. 7; his liberal eye doth give to every one,—*Henry V.*, 3. 1 *chor*; were tried by every tongue, every eye,—*Henry VIII.*, 3. 1; care keeps his watch in every old man's eye,—*R. and J.* 2.3.

A word suitable in imagery and beauty to Juliet's magnificent "Hymn to the Night" may be found in firmament—

"That th' firmament's eyes may wink."

"Eyes" here would be equivalent to Hamlet's "wandering stars of night." Shakespeare in *Richard II.*, calls the sun the "eye of heaven, the searching eye of heaven." King Lear has, "the maidenliest star in the *firmament* twinkled;" and Hamlet, "This brave o'er-hanging *firmament*." *Canopy* would likewise be appropriate. Many other words might be suggested, such as, "unfavoring, wandering, beholders, cursory," etc.: but of all, the writer prefers reading—

Spread thy close curtain, love-performing night,
That unfav'ring eyes may wink, and Romeo
Leap to these arms, untalk'd of and unseen.

——oOo——

ACT V—SCENE 1.

Romeo—If I may trust the flattering truth of sleep,
My dreams presage some joyful news at hand.

"Truth." The first quarto has "flattering eye," which many editors adopt. The Collier Corrector gives "flattering death;" White, "flattering sooth" (=augury, or prognosticate). Personally none of these versions are acceptable, while I cannot but consider "truth" as an error, and would read—

If I may trust the flattering *breath* of sleep,
My dreams presage some joyful news at hand.

Dreams are thus represented as the flattering *breath* of sleep, to our imagination a highly poetical and beautiful conception, and restoring a long-hidden image of the poet.

This view is favored by the sixth line below, where Romeo describes the "strange dream" as having

"*Breath'd* such life with kisses in my lips,
That I reviv'd, and was an emperor."

Shakespeare often uses "breath" as synonymous with language, tongue, voice. Compare *M. N. D.*, 2. 1:

"Uttering such dulcet and harmonious breath
That the rude sea grew civil at her song."

Also *T. N.*, 2. 3. 21: "So sweet a breath to sing;" and *M. N. D.*, 3. 2. 44:

"O, why rebuke you him that loves you so?
Lay breath so bitter on your bitter foe."

Again in *M. for M.*, 5, 1. 122:

"Shall we thus permit
A blasting and a scandalous breath to fall
On him so near us?"

"When the sweet breath of flattery conquers strife."

C. of E., 3. 2.



HAMLET.

—oOo—

ACT I—SCENE 2.

Hamlet—Frailty, thy name is woman !—
A little month, or ere those shoes were old
With which she follow'd my poor father's body,
Like Niobe, all tears,—

“Or ere,” a reduplication, *or* being—before. “Shoes” is the reading of Knight and of editions generally. It detracts from the poetry of the passage and 'tis altogether absurd to suppose that Hamlet is thinking of the shoes which his mother wore when she followed her husband to the grave. Some commentators profess to see a bitter sarcasm in the expression as it stands; but we would rather dispense with the irony, and prefer having the poetry; therefore would read—

Or ere those *shows* (of grief) were old
With which she follow'd my poor father's body,
Like Niobe, all tears,—

We believe in restoring, not only the word, but the idea of the author whenever possible: and we believe *shows* is what Shakespeare really wrote and intended, and are borne out in this opinion by the passage just above:—

“Nor the dejected haviour of the visage,
Together with all forms, moods, *shows of grief*
That can denote me truly; these indeed seem,
For they are actions that a man might play:
But I have that within which passeth *show*;
These but the trappings and the suits of woe.”

A like error occurs in King John ii, 1, where “shoes” should be “shows,” *i. e.* looks—

“As great Alcides’ (robe) *shows* upon an ass.”

—oOn—

ACT I—SCENE 4.

Hamlet—The dram of eale
Doth all the noble substance of a doubt
To his own scandal.

There is no difficulty in knowing the general meaning of this passage, insofar as that is sufficiently manifest from the preceding words, whereof it is clearly a figurative summing up or corollary. The thought is that of a small leaven of evil corrupting the entire mass of "noble substance:" and many words of that sense, such as *ill*, *base*, *vile*, *soil*, *leaven*, *taint*, etc., have been suggested to supply the place of "eale." So numerous have been the emendations proposed as to fill six or seven closely printed pages in Furness's Variorum edition with a mere synopsis of them, some of which are fair and plausible, while others are absurd and nonsensical. White, in commenting, says: "I will leave this grossly-corrupt passage unchanged, because none of the attempts to restore it seem to me to be even worth recording, and I am unable to better them." But the trouble lies not so much with the rectification of "eale" (which without much question must be either *evil*, *leaven*, *base*, or *ill*, no such word as "eale" existing in the English language,) as in the emending of the phrase "of a doubt," now generally changed to "oft or often dout" (=do out, efface) "oft corrupt," "ever dont," etc. As then so many attempts have already been made, it may seem futile to offer additional suggestions; but the passage remaining a source of fruitful conjecture we here venture, "under leave of Brutus and the rest," to give several new renderings that have recently occurred to us. First it may be said, that "dram" here signifies, *not* a liquid, or distilled liquors. but an indefinitely small quantity, a grain, particle, atom; in this sense it is also used by Dryden, who has, "no *dram* of judgment;" and Quarles' Emblems, b. ii. E. 7: "Where every *dram* of gold contains a pound of dross;" in Spencer's Fairie Queene: "A *dram* of sweet is worth," etc.; and now-a-days it would be spelled "drachm." "His own scandal." *His*, of course, is grammatically understood as *its*; and *scandal* here has been rightly defined as *reproach*, *disgrace*. These noted, the words may run—

The dram of *base*
Doth all the noble substance oft *weigh down*,
To its own scandal.

"Base, or baseness," (identical in meaning with the author) is very often employed by him as synonymous with evil, villainess, vice, etc. This reading is sustained by the following from Cymbeline, 3. 5. 88 :

"Where is thy lady . . . Is she with Posthumus?
From whose so many *weights of baseness* cannot
A *dram* of worth be drawn."

"Worth" may be here reasonably considered as equivalent to "noble substance." Also *Timon of Athens*, v. i:

"And send forth us, to make their sorrow'd render,
Together with a recompence more fruitful
Than their offence can *weigh down* by the *dram*."

In All's Well, 3. 4. 31, there is a sentence indirectly favoring:—

"Write, write, Rinaldo,
To this unworthy husband of his wife;
Let every word *weigh* heavy of her *worth*
That he doth *weigh* too light."

This proposed reading harmonizes completely with all that precedes it in Hamlet's speech. Next, we may emend by—

The *dram* of *leaven*
Doth all the noble substance often *drown*,
To its own scandal.

"Leaven" occurred to me long before I saw recently in Furness's *Variorum* that it had already been proposed by Cartwright; and it has also been advocated by Hudson in his edition of *Hamlet*, published about two months' ago. It is supported by the seventh line above in the same passage, "o'er-leavens;" and by *Cymbeline*, 3. 4:

"And Sinon's weeping
Did scandal many a holy tear, took pity
From most true wretchedness; so thou, Posthumus,
Wilt lay the *leaven* on all proper men;
Goodly and gallant shall be false and perjured
From thy great fail."

Also Matt. XVI: "Beware the *leaven* of the Pharisses and Sadducees;" and 1 Cor. v: "A little leaven leaveneth the whole lump." As to *drown*, it is used by Shakespeare in the sense of "o'erwhelm," "extinguish," and can be justified by reference to Hamlet, iv. 7, 189, where, by the way, a similar error or point needs correcting:

"I have a speech of fire, that fain would blaze,
But that this folly douts it."

In the quarto and later folios the word *douts* of the last line reads *drowns*. Now it is clear and evident the quartos and later folios are right, insofar as Laertes' figurative language naturally implies that the "speech of fire," or "blaze" is "drown'd" "extinguish'd," "overwhelm'd," by "this folly," *i. e.* the weak and womanly tears that spring to his (Laertes') eyes at the drowning of Ophelia. It is likewise indirectly substantiated by his remark in the sixth line

above, where he speaks of "water"—a word equally associated with "drowns :"—

"Too much of water hast thou, poor Ophelia,
And therefore I forbid my tears : but
Yet it is our trick ; nature her custom holds."

In this case, why then should not *drowns* be restored to the text, since it is the better word, and besides is found in the quartos and later folios ? In hundreds of instances the quarto readings have been preferred and adopted to those of the first folio ; why not then here ? why this exception ? So if it be established that *drowns* should properly supersede *douts* in this case, it should likewise take its place in the passage at issue, where "douts or doubts" really means nothing intelligible, and is, therefore, doubly nonsensical. Like mistakes in regard to "doubt or douts" have already been pointed out in Henry V, 4. 2. 12 ; and the Tempest, 2. 1 ; and as in all of these instances "drown or drowns" is plainly more suitable, it may hence reasonably be questioned whether Shakespeare ever wrote *doubts* in either, all being typographical blunders. These are the *only* four passages in Shakespeare where the word "douts or doubts" occurs, and in all of them it is wrong. But where ever else the *genuine* word—*doubt*—is met with, it will be found used by the poet in its proper place and sense, there and then, and easily recognizable by the reader ; as, for instance, in this play 2. 2, where it is right :

"Doubt thou the stars are fire ;
Doubt that the sun doth move ;
Doubt truth to be a liar ;
But never doubt I love."

So without doubt we should read the couplet—

"I have a speech of fire, that fain would blaze,
But that this folly *drowns* it."

There remains still another emendation ; but it is necessary to state that it springs from the writer's belief that the passage in question has by some unaccountable accident lost a line—perhaps dropped out in the printing—and hence the main difficulty and its chief corruption. This belief is supported by a remark of Mr. White, who, in discussing the same subject, apparently entertained the same supposition : "But it occurs to me that the corruption lurks in a part of the passage hitherto unsuspected." However, before undertaking to supply the omission then, it must be understood the writer does not presume or venture to present his own words in the supposed missing portion ; but that the line in-

terpolated is a piece of patch-work composed of sentences taken from *Cymbeline* which bear on the same idea. One of these passages has already been quoted above in this note, and the reader can refer to it; the other is also in *Cymbeline*, 3. 4:—

“All good seeming
By the revolt, O husband, shall be thought
Put on for villany.”

This clearly understood, the suggested reading might run—

The dram of *leaven*
Doth all the noble substance of a *deed*,
Good and gallant, make seem put on for false,
To its own scandal.

It may however be added, that this reading, being unsure and dubious, it hence were safer to entertain either of the two emendations previously given, of which the first is decidedly preferred by the present writer, as affording a clear and consistent meaning at least.

—oOo—

ACT IV—SCENE 2.

Rosencrantz—My lord, you must tell us where the body is and go with us to the king.

Hamlet—The body is with the king, but the king is not with the body.”

Of Hamlet's reply, Rolfe remarks: “If this is not meant to be nonsense, the commentators have made nothing else of it.” The answer has reference to the body of Polonius and is evidently but a slight equivocation or play on the words. Throughout this scene Hamlet has “put an antic disposition on,” and is talking oddly in order to baffle all questioning, but yet expresses himself with an undercurrent of truth and sense. I would suggest as the proper interpretation, (required to be carried in the mind of the reader) that the meaning may perhaps be such as the accompanying interpolations denote: “The body is with the king (of Heaven), but the king (of Denmark) is not with the body.” This view is confirmed further on, in act 4, scene 3, 32-3:

King—Where is Polonius?

Hamlet—In *heaven*; send thither to see: if your messenger find him not there, seek him i' the other place yourself.

—oOo—

ACT V—SCENE 1.

Hamlet—’Swounds, show me what thou ’lt do:

Woo’t weep? woo’t fight? woo’t fast? woo’t tear thyself?

Woo’t drink up eisel? eat a crocodile?

I’ll do’t.

"Eisel." This word constitutes the huge stumbling-block, the utter despair of editors and critics. The great Shakespearian scholar, Furness, sums up the voluminous comments of the different commentators, and remarks: "With the exception of the *dram of eale*, no word or phrase in this tragedy has occasioned more discussion than this *Esill* (in the quartos) or *Esile* (in the folio), which, as it stands, represents nothing in the heavens above, or the earth beneath, or the waters under the earth." Theobald long ago suggested that the word either represents the name of a river (as the Yssel) or is an old word meaning vinegar. It may be true that there is an old Anglo-Saxon word, *aisil*, which means vinegar; and also that it appears in Sonnet iii. 10, (but in an entirely different application):

"I will drink
Potions of eisel 'gainst my strong infection ;"

vinegar being esteemed a protection against contagion;—all this may be true, but still it is difficult to see how it applies, or why Shakespeare should have been thinking of vinegar and employed the word *aisil* in the passage. even though the whole speech of Hamlet is intended to be exaggerated and hyperbolical. It is certainly a harder feat to drink up a river than to drink vinegar: and as Hamlet undertook to perform some of the most wonderful things, it is preferable to believe he here meant to swallow, not vinegar, but a river: but not the Yssel, as that stream is entirely too small to correspond either with his proposal or character. In lieu thereof then, we propose that he should offer to imbibe a larger quantity of water:—

Woo't drink up *Nilus*? eat a crocodile?
I'll do 't.

It is extremely doubtful as to whether Shakespeare ever heard of such an obscure brook as the Yssel; and had he even had such geographical knowledge it is altogether likely that he would not have adopted it merely because the stream happened to be locally near the scene of his tragedy, for the employment of the name of Yssel would have been unrecognizable and unknown to his hearers, the majority of whom at least must have been ignorant of it, and the author wrote for hearers, not readers: but in regard to the Nile or Nilus, how familiar was it to his own tongue and pen, how well known to everybody in general; and how appropriate in the speech of the scholarly Hamlet. The poet was a man who would much prefer to make a thus broad and comprehensi-

ble allusion than to adhere to a merely local name for the sake of observing a petty accuracy in his writings. Who is it that ever hears of a crocodile without instinctively associating it with the Nile, or the Nile without naturally thinking of the crocodile? The two words are interchangeable, and almost locked together. The line really sounds as if it were an ordinary household phrase on the tongue of every Englishman of that day, and hence came pat to the thought and pen of the author, and to the ears of his audience; it fairly jingles and rhymes—

Woo't drink up the Nile?
Or eat a crocodile?

Observe how often Shakespeare uses Nile or Nilus in *Antony and Cleopatra* and *Titus Andronicus*; I cite a few detached phrases: "My serpent of old Nile; melt Egypt into Nile; outvenoms all the worms of Nile: overflowing Nilus presageth; that quickens Nilus' slime; the higher Nilus swells; hast thou the pretty worm of Nilus; like Nilus, it disdaineth bounds;" etc. In *Antony & Cleopatra*, act 2, scene 7, Antony gives Lepidus a full account of the Nile and crocodile, showing that Shakespeare naturally connected and associated the amphibious animal with Egypt's river, and the reverse.

—ooo—

ACT V—SCENE 2.

Hamlet—An earnest conjuration from the king,
As England was his faithful tributary,
As love between them like the palm might flourish,
As peace should still her wheaten garland wear
And stand a comma 'tween their amities,
And many such like as's of great charge,
That,—

"A comma." Moberly explains this, "so as to separate them as little as possible;" Schmidt, "keep their amities from falling together by the ears." Hanmer, followed by White and Hudson, reads "cement." The last version is certainly more plausible and preferable; but it hardly fits in the line, and reads very awkwardly. In the three other only instances where Shakespeare applies the word, it is done naturally and properly; as, "burned in their cement;" "may cement their divisions;" and "as the cement of our love." "Comma" is of course a corrupt word, and all explanations of it must necessarily be mere guess-work founded upon the meaning apparent from connection with the context; so in guessing, Schmidt and Moberly's interpretations may be

considered sufficiently adequate and may possibly answer every purpose. But as it is at all times better to restore the right word to the text, the following is here inserted as being in all probability the true one :—

As love between them like the palm might flourish,
As peace should still her wheaten garland wear
And stand a *calm* between their amities.

“Calm, calmed, and calmly” are very often employed by Shakespeare in various senses of course. Of this, compare Trolius and C., 1. 3–100:

“The unity and married *calm* of *states*.”

“A soul as even as a *calm*.” *Henry VIII*, 3. 1.

“The cankers of a *calm* world and a long *peace*.”
1 *Henry IV*, 4. 2.

“But heaven hath a hand in these events,
To whose high will we bound our *calm* contents.”
Richard II, v. 2.

“And *calmly* run on in obedience
Even to our ocean, to our great King John.”—*K. J.*, v. 4.



OTHELLO.

—oOo—

AUT I—SCENE 1.

Iago—And what was he?

Forsooth, a great arithmetician,
One Michael Cassio, a Florentine,
A fellow almost damn'd in a fair wife,
That never set a squadron in the field,
Nor the division of a battle knows
More than a spinster.

A wonderful amount of ingenuity has been expended in the endeavour to rectify and explain the fourth line, and it still remains one of the great problems in Shakespeare. Mr. Hudson says that, "as the line stands, it can hardly be explained to any fitting sense, but by methods too subtle and recondite to answer the demands of a calm and well poised judgment." We fully and entirely agree with him in this opinion. Sixteen editors, innumerable commentators and critics generally for the past two hundred and fifty years, have considered the line corrupt and sought by every imaginable mode to emend it. Therefore, it may be granted that it is corrupt: yet a late writer has attempted to justify and explain it. If then, from this general opinion, the sentence be erroneous, it is but fair to assume the question an open one, wherewith any one is justifiable in taking a liberty in order to supply the most probable meaning of Shakespeare, so unluckily lost through error of the early printers, rather than to accept the original of the folio and be constrained to believe, as the said writer would have us, that the line refers to Cassio's connection with Bianca: in which case the sense either is, as this critic contends, "a fellow almost cracked after a good-looking wench," or the more general paraphrase of "a fellow who would almost sell himself to the devil for the sake of a pretty woman!" Shade of Shakespeare, look down and authorize that any degree of violence should be taken with this line to arrive at your intended

meaning, rather than that such an idea and interpretation should be affixed to it and permitted to exist among your critics ! Either let editors omit it altogether from the text, or give to it some consistent meaning. As the boy who was digging for woodchucks said to the inquiring stranger, "There is no fresh meat in the house, and something has got to be done:" so in respect to the line at issue, as the folio reading is thought to be nonsensical and dubious, something positive has got to be proposed to make it at least understandable and sensible, and at the same time in accordance with the context. Under the circumstances then, instead of the old reading, we present the following new rendering :

A fellow almost *fram'd* in a *form* 'o *wax*.

This well harmonizes with the succeeding lines, and agrees with the sneering and contemptuous manner in which Iago throughout the play often speaks of the handsomeness of Cassio's person, apparently basing his scheme partly upon that circumstance as an aid to the furtherance of the latter's ruin :

"Cassio's a proper man."

"He has a person, and a smooth dispose,
To be suspected; *fram'd* to make woman false."

"Besides, the knave is handsome, young; and hath all those requisites in him that folly and green minds look after."

In the above, the implied comparison seems to be a favorite one with Shakespeare, as witness ;

"To you your father should be as a god ;
One that composed your beauties; yea, and oue
To whom you are but as a *form in wax*,
By him imprinted, and within his power
To leave the figure. or disfigure it."

M. N. D. 1. 1. 49.

"Why he's a man *of wax*." *R. and J.*,

"Thy noble shape is but a *form of wax*,
Digressing from the valour of a man."

R. and J., 3. 3. 126.

In regard to the phrase being a natural one and in common use in Shakespeare's day, see how it is applied by other writers of that period : Lily, *Euphues. and his England*: "So exquisite that for shape he must be *framed in wax*;" Steevens, in quoting *Wily Beguiled* to establish a different point than this : "Why, he's a man as one should *picture him in wax*;" and Dyce quoting *Faire Em.* for another purpose:

"A body, were it *fram'd in wax*

By all the cunning artists of the world "

Besides, scattered throughout the text, will be found the word *framed* very freely and generally employed and applied by the poet. "Wax, and waxen," with different usages, appear over forty times, showing the author's partiality for the expression. It may be thought that the suggested phrase is generally used to imply some high encomium; it may be in some cases: but every body must certainly be aware that there are very many expressions in the English language which serve not only for eulogy, but also for detraction, ridicule or contempt, and that the distinction between is sometimes so fine and delicate as to altogether depend upon the circumstances, time, person, subject, allusion, intention, or accent as in which sense they are to be taken. In the passage, when Iago speaks of "*one* Michael Cassio, a Florentine," the accented word indicates the contempt which he feels for the latter: equally so the words *fellow*, in the next line, sufficiently conveys the same strain of contempt or scorn:

• "A *fellow* almost fram'd in a form o' wax."

In such a way, the similes in the quotations from *Euphues* and *Wily Beguiled*, being spoken of and alluding to fops and jackanapes, convey the speaker's scorn and ridicule of such personages. So the phrase "fram'd in a form of wax," can easily be woven in a sentence to either carry praise or ridicule, just as the writer or speaker wishes; but if found yoked to the word *fellow*, it would be fair to infer thereby that rather the sentiment of scorn or ridicule was implied, not encomium or compliment. This reasonable view would then make the expression thoroughly harmonize with Iago's obvious intention to vent his contempt for Cassio, and also accords with the entire spirit of the passage.

To those who may still think this change too violent, we would pay—rather than to adhere to the old version—we are ready to compromise, and leave the line in a way to cause it read just as well, possibly:

"A fellow almost damn'd in a form o' wax."

* * * *

Othello—Vouch with me, Heaven, I therefore beg it not
To please the pallate of my Appetite:
Nor to comply with heat the yong affects
In my defunct, and proper satisfaction,
But to be free, and bounteous to her minde.

This passage continues to dissatisfy all; and seems to be abandoned by the editors as totally incapable of solution in

any manner acceptable either to themselves or to their readers generally. It is quoted from the first folio, and save of course in the orthography, the above is correct in every particular, punctuation and all, with the one exception of the word *defunct*, which has thrown the whole passage into confusion and obscurity, to the sore tribulation of commentators in general. In Knight's edition, the third and fourth lines are made to read—

Nor to comply with heat (the young affects
In *me* *defunct*—and proper satisfaction).

"Heat," undoubtedly, refers to the impulse of sensual passion which affects, or is peculiar, to the young, and it is so alluded to in Massinger's *Bondman*, act 1, scene 3:

"Let me wear
Your colors, lady; and though *youthful heats*,
That look no further than your outward form," etc.

In *L. L. L.* 1. 1. 152, "affects" is also applied in the sense stated :

"Necessity will make us all forsworn
Three thousand times with this three years' space;
• For every man is with his affects born,
Not by might master'd but by special grace."

Also "heat" in *M. Ado*, 4. 1:

"She knows the *heat* of a luxurious bed ;
Her blush is guiltiness, not modesty."

So "the heat that the young affects" is equivalent to "the amorous heat peculiar to the young." This being the case, it is plain that the changing of *my* into *me*, so as to read, "in *me* *defunct*," was entirely unwarrantable, and gives a totally different meaning than that which Othello intended to convey. Remembering that in the speech to the Duke, Othello is supporting the previous request of Desdemona to be permitted to accompany him on his departure to Cyprus, it is absurd to suppose that he should publicly confess that the youthful fires were *defunct* in him, particularly when he had just been wedded to Desdemona—a confession likewise uncalled for and *unlikely*. Else, wherefore his jealousy? On the contrary, is it not more probable that the passage should read as follows :

Vouch with me, Heaven, I therefore beg it not
To please the palate of my appetite:
Nor to comply with heat *which* th' young affects
In my *disports*, and proper satisfaction,
But to be free and bounteous to her mind.

In strong corroboration that “disports” is thus correctly inserted, the seventh line further on may be quoted, which indeed contains the very same idea and word, expressed in another way only:

“No, when light-wing’d toys
Of feather’d Cupid seal with wanton dullness
My speculative and offic’d instrument,
That *my disports* corrupt and taint my business,
Let housewives make a skillet of my helm.”

So far then from Othello saying that the youthful passions were *defunct* in him, he really *did* say or imply just exactly the reverse. Does not this right word agree most perfectly with the whole passage, and with the motive upon which the tragedy is based? As to “proper” in the sentence, it either means, “my own,” or “rightful”—rightful satisfaction, accruing from his lawful privileges as a husband. Transposed—as it should be—the third may be understood as—

“Nor to comply with heat which affects th’ young;”
and the fifth paraphrased to read, “But to be kind and compliant with her expressed wish and desire”—to accompany him, Othello, to Cyprus.

—••—

ACT II—SCENE I.

Cassio—His Barke is stoutly Timber’d, and his Pylot
Of verie expert and approv’d Allowance :
Therefore my hope’s (not surfetted to death)
Stand in bold Cure.

Thus reads the folio. The trouble here arises from the word *surfettied* (as now spelled) which evidently does not belong there. Instead, I would propose altering thus :—

“Therefore my hopes, not *sentenced* to death,
Stand in bold cure.”

This involves but slight literal change in the text, and is sustained by a confirmatory line in Dryden: “Nature herself is *sentenced* in his doom.” Also in Coriolanus, 5. 4. 9: “But I say there is no *hope* in’t; our throats are *sentenced*, and stay upon execution.” Taken in this light, the passage may be interpreted to read: “Therefore, my hopes, being not yet dead, stand on confident footing, or in firm belief of Othello’s safe restoration.”

POSTSCRIPT.—Since writing the above, on closer reflection, another word occurred, which induces me to offer—

“Therefor my hopes, not *buffeted* to death,
Stand in bold cure.”

Herein a metaphor is implied, which may have been suggested by the supposed rude buffetings of the “stormy element” and “dangerous seas” through which Cassio had just passed, or had encountered. It looks very much as if the letters in “buffeted” had been reversed and transposed into “surfetted.” “Buffet and buffeting” are often employed by Shakespeare—in Julius Cæsar, Macbeth, Henry V., etc. The latter version is to be preferred, as most probably correct.



CYMBELINE.

—oOo—

ACT I—SCENE 1.

First Gent.—You do not meet a man but frowns: our bloods
No more obey the heavens, than our courtiers
Still seem as does the king.

The very first lines of this play are of such an ambiguous nature as to have given rise to much critical conjecture and rectification for the past hundred years, and they remain enigmatical still :—

You do not meet a man but frowns.
Our bloods no more obey the Heavens
Then our courtiers:
Still seem, as do's the kings.

So runs the passage in the folio, altered by Tyrwhitt as above,—a change which is now generally adopted, not because any one probably ever believed or believes that this is what the dramatist wrote, but only because the editors had nothing better to present. As it stands, it is certainly a difficult passage to comprehend, for the comparison here evidently intended to be drawn by the poet, cannot be made to harmonize; and the real reason of this discord, we deem, lies in the word “bloods,” whatsoever foreign meaning some editors may strive to attach to it in order to make it apply to the sentence. It may be regarded as another misprint; and the true word to substitute may, perhaps, be found in the passage a dozen lines further on, where the same speaker expresses the very same idea, only in other words,—

But not a courtier,
Although they wear their faces to the bent
Of the king's looks, hath a heart that is not
Glad at the thing they scowl at.

Here “looks” supplies the key to unlock the passage in question, and enables us to read—

You do not meet a man but frowns: than our *looks*,
No more obey the heavens, than our courtiers'
Still seem, as does the king's.

That is, ‘Every man yon meet wears a frown: the heavens do no more readily obey the direction or control of each sky-changing influence, than the looks of our courtiers do ever seem in accord with the aspect of the king: as he frowns, so all others do follow suit.’

‘Still’ is here, as in many other places, equivalent to ‘ever.’ Compare *R. and J.*, ‘still-waking sleep:’ *Tempest*, 1. 2., ‘still-vexed Bermoothes;’ *Tempest*, 3. 3., ‘still-closing waters.’ Heavens=skies. There is no logical coherency, no ‘Shakespearean link of association,’ between ‘bloods and frowns;’ but between ‘looks and frowns’ it is perfectly plain and clear. Observe the close combination of the latter words in *A. Y. L.*, 3. 5. 68: ‘As fast as she answers thee with frowning looks, I’ll sauce her with bitter words.’ Also, in *Hamlet*, 1. 2: ‘What, look’d he frowningly?’ And *Cym*, 5. 3: ‘And may save, but to look back in frown.’

The repetition and interpolation of the first ‘than,’ is necessitated in order to somewhat remedy the loose-jointed construction of the passage, and make it literally readable thus :—Yon do not meet a man but frowns : the heavens do no more readily obey (each weather-change,) than our looks, than our courtiers’ looks ever seem, as do the king’s.

—oOn—

ACT I—SCENE 1.

Imogen—O, that husband !

My supreme crown of grief ! and those, repeated
Vexations of it !

Here exists a manifest defect in rhythm, seldom in Shakespeare, and something must be wrong as the passage stands. *Of* has frequently been printed elsewhere in the text for *to*; and that preposition should probably be inserted instead, thus affording a slight remedy,—

—and those, repeated
Vexations *to* it—

i. e. ‘and those, (Cymbeline, the queen and Cloten,) the continual and vexatious accompaniments to my supreme grief,’—grief for the banishment of her husband.

* * * * *

Iachimo—What ! are men mad ? Hath nature given them eyes
To see this vaulted arch, and the rich crop
Of sea and land, which can distinguish ’twixt
The fiery orbs above, and the twinn’d stones
Upon the number’d beach ?

Theobald and some other editors have regarded ‘number’d beach’ as a misprint and changed it to, ‘th’ unnumber’d

beach;" but such is not our view, and we consider the alteration inadmissible; for inasmuch as the Bible tells us that "each hair of heads is numbered," so with equal propriety might the poet suppose that the stones of the beach are likewise numbered,—and thus we believe he wrote the phrase as it is above, and that it cannot be classed as an inaccuracy. "Number'd beach" is an expression that involves the figure of speech called *prolepsis*, and simply means, "the twinn'd and number'd stones upon the beach." Shakespeare has many like examples of proleptical language, particularly in *Macbeth*, where five or six exist. For instance—

"Ere humane statute purged the gentle weal,"—

where the meaning is, "ere humane laws made the commonwealth orderly and gentle by purging and purifying it from the crimes of barbarism."

But in respect to the word "crop," it may more reasonably be suspected to be an error, for in the sense here indicated, it is impossible or difficult for the *eyes* to behold the "rich crop," or productions, of the sea, hidden beneath the waters. Hence, Warburton substituted *cope*; but this has been rejected, because the effect was to introduce merely a repetition of "the vaulted arch." In harmony with the context, we propose reading rich *scope*,—in the sense of "wide extent, amplitude, sweep:—"

Hath nature given them eyes
To see this vaulted arch, and the rich *scope*
Of sea and land.

Shakespeare frequently employs the word: for instance in *All's Well*, 1. 1:—

"The fated sky gives us free scope."

Also in *King John*, 3. 4:

"No natural exhalation in the sky,
No scope of nature, no distemper'd day."

"Scope of nature" and "scope of sea and land" may be deemed identical expressions.

—oOo—

ACT II—SCENE 5.

Posthumus—Perchance he spoke not, but
Like a full Acorn'd Boare, a Iarmen on,
Cry'de oh, and mounted.

This is given precisely as it appears in the two earliest folios. The expression "a Iarmen on," is admittedly a corruption, and has caused much trouble and controversy among the commentators. Pope and Warburton read "a

churning on," which Malone pronounced a sophistication, while he himself gives, "*a German one*,"—a reading equally absurd and incongruous, but which is followed in all modern editions for the lack of one more suitable. Why should Shakespeare be supposed to have had none but German boars in his thoughts when he wrote? Why should he desire to specify the *nationality* of the animal particularly, and name it, too, in such a manner as to make the line read harshly and awkwardly? If he did so wish, would he not rather have made Posthumus, who was speaking in Italy, speak in character with his surroundings, and cause him to say, an Italian one?—or, to make the allusion classical, an Ithacan one? But we believe he here neither wrote about or alluded to any of these countries, and that the line should run—

Perchance he spoke not, but
Like a full acorn'd boar, a *Iachimo*,
Cry'd 'O,' and mounted.

Posthumus is talking of Iachimo, and merely in contempt and scorn designates and likens him to a boar, with perhaps an equivocal double play upon the word,—a boar and bore, a worthless fellow, one who spoke not, nor knows how "to win a woman with flatteries of his tongue," yet did win "like an acorn'd boar." The name occurs often, is a trisyllable, agrees with the metre, and is pronounced Yachimo.

——oOo——

ACT III—SCENE 4.

Imogen—Some jay of Italy,
Whose mother was her painting, hath betray'd him.

This is one of the most thoroughly discussed passages in the play. Hanmer reads, "*Whose feathers are her painting*;" Capell, "*whose feather was her painting*;" and Collier's annotator, quite ingeniously, "*Who smoothers her with painting*." None of these suggestions, however, have been adopted, and all editions still read as above, which version is explained as, "her painting was her mother, *i. e.* she is made up by art." The interpretation is well enough, for that is evident from the context, and it is not difficult to arrive at such a meaning; but the true question is whether the word "mother" was written by Shakespeare in the text, or whether it is a misprint. We incline to the latter belief, and it should in no way be surprising to find it constitute one more among the many heretofore existing errors. Another word can be found that will suit the passage just as

well—and better—one that Shakespeare was found of employing, and which he full often applied to the complexion, looks,—and that is “colour:”

Some jay of Italy,
Whose *colour* was her painting, hath betray'd him.

If we rightly recollect, we once read a fable of a jay dressing in the borrowed or painted colours of the peacock, in order to enhance her beauty—the moral exemplifying, fine appearance made up by art; and no doubt the poet had the comparison floating in his mind when he wrote the passage in question. See how the author uses the word, *Love's Labour's Lost*, 4, 3:

“Your mistresses dare never come in rain,
For fear their colours should be wash'd away-”

In *Midsummer's Night*, 3. 1:

“Of colour like the red rose on triumphant brier.”

And 2 *Henry IV*, 2. 4:

“Your colour, I warrant you, is as red as any rose.”

Also, *Merchant of Venice*, 3. 2:

“That steals the colour from Bassanio's cheek.”

We add that the phrase “hath betray'd him,” is here equivalent to “hath led him astray.”

—o Oo—

ACT III—SCENE 6.

Belarius—Boys bid him welcome.

Guiderius—Were you a woman, youth,
I would woo hard but be your groom. In honesty,
I bid for you as I'd buy.

The old copies read,—“I bid for you as *I do* buy.” The above version is Tyrwhitt's, and is far from satisfactory. We think the line has been misunderstood, that it has reference to the “welcome” which Belarius enjoins upon the brothers to extend to Imogen, and not to the first portion of Guiderius' remark. This view is sustained by Arviragus' words immediately following, which he utters also in prompt obedience to the injunction of Belarius:—

I'll love him as my brother:—
And such a welcome as I'd give to him
After long absence, such is yours:—most welcome!

Therefore, we would suggest the line should run thus—

In honesty,
I bid (welcome) to you as I'd *be done by*.

Do, in the folio, is a remaining portion of *done*, the other being accidentally lost or dropped out, probably.

ACT IV.—SCENE 2.

Belarius—Being scarce made up,
I mean to man, he had not apprehension
Of roaring terrors, for defect of judgment
Is oft the cause of fear.

“The *cause* of fear” is the reading of the old text, and it is undoubtedly erroneous, inasmuch as the direct opposite is clearly meant to be expressed. To remedy the matter, Hammer changed to, “the *cure* of fear;” Staunton to, “the *source* of fear,”—using the word in the sense of a corrective or antidote; while Theobald sought to impart a meaning to the sentence by reading—

“For *the effect* of judgment
Is oft the cause of fear.”

Theobald’s version is now generally followed, but nevertheless it is considered somewhat dubious and far from being fully satisfactory. The thought is used in allusion to Cloten, one “scarce made up to manhood,” whose weak or defective judgment blinded him to all apprehension of true danger, whereas had he possessed a sound and effective judgment it would have better taught him to realize the nature of his peril or danger, and thus possibly have restrained him from venturing alone among “outlaws and villian mountaineers.” The alteration of Theobald fails to convey the intended purpose of the poet, makes the remark apply generally, not in particular to Cloten, and was exercised upon the wrong word. The textual error lies, we apprehend, in the word *cause*; which should be displaced and give way to *cease*—used not unfrequently by Shakespeare in the sense of extinction, cessation, want :—

For defect of judgment
Is oft the *cease* of fear.

That is, “for defect of judgment often produces the lack of fear :”—just as sometimes with children and fools, who, being deficient in judgment, do not know when and where to look for, or ward off, danger, and thus frequently rush into it. Compare how the poet employs the word :

The *cease* of majesty
Dies not alone; but, like a gulf, doth draw
What’s near it with it.—*Ham.*, 3. 3.

A certain stuff, which, being ta’en, would *cease*
The present power of life.—*Cym.*, 5. 5.

That the contending kingdoms of France and England
May *cease* their hatred.—*Henry V.*, 5. 2.

Belarius—O melancholy !
 Who ever yet could sound thy bottom ? find
 The ooze, to show what coast thy sluggish crare
 Might easiliest harbour in ?

The old copies have *care*, now changed to *crare*, which has been defined as “a small vessel of burthen,”—sometimes spelt *crayer*, *cray*. Also, the first folio reads *might’st*, instead of *might*. For our part, we cannot clearly see how *crare* improves the sense of, or applies to, the text, particularly to the first part of the line—“find the ooze;” while we rather apprehend that the word *cave* should be substituted instead, and that several of the words in the line have inadvertently been transposed, requiring re-adjustment to make the meaning explicit and consistent: hence would read—

O melancholy !
 Who ever yet could sound thy bottom ? find
 The coast, to show what *cave* thy sluggish ooze
 Might’st easiliest harbour in ?

In 2 Henry VI, 3. 2, Shakespeare speaks of “lean-faced Envy in her loathsome cave,” and in Titus Andronicus of “Revenge’s Cave,”—a local habitation equally appropriate for Melancholy; while Donne describes Melancholy as “denizen’d in her cave.”

—oOo—

ACT V—SCENE 1.

Posthumus—Gods ! . . . But, alack,
 You snatch some hence for little faults; that’s love,
 To have them fall no more: you some permit
 To second ills with ills, each elder worse,
 And make them dread it, to the doer’s thrift.

Malone found a difficulty in the phrase “each elder worse,” contending that the last ill deed, which was the worse, was, in truth, the younger, and not the “elder.” We would suggest that the latter word is a probable misprint for “other.” But the chief trouble centres in the last line, which is far from intelligible, and which has been altered by various commentators into—

“And make *men* dread it to the doer’s thrift.”
 “And make them *dreaded* to the doer’s thrift.”
 “And make them *deeded* to the doer’s thrift.”
 “And make them *dreaded* to the doer’s *shrift*.”

The error, we take it, lies in the words “dread it,” which we would have read “trade in.” and then transposing thus :

You some permit
 To second ills with ills, each *other* worse,
 And make *trade in* them, to the doer’s thrift.

"Ills, ill deeds," is the antecedent of the relative "them," and the whole may be paraphrased as Posthumus' intended reflection this wise: "How different are the dispensations of the Gods: some are called hence for little faults, in love and mercy that they may fall no more: others are permitted to add ill deed to ill deed, each one worse than its predecessor, and even make them the instruments of barter to promote the doers' worldly prosperity."

Shakespeare uses the word *trade* often: see *M. for M.*, 4. 3: "And, I think forty more; all great *doers* in our *trade*, and now for the Lord's sake;" compare *King John*, 4. 3:—

"For *villiany* is not without such rheum;
And he, long *traded* in it, makes it seem
Like rivers of remorse and innocency."

Here "villiany" and "ills, ill-doings," may be regarded as equivalent terms. A thought corresponding to that in the above passage may be found in *Measure for Measure*, act 2. scene 1:—

Well, heaven forgive him! and forgive us all!
Some rise by sin, and some by virtue fall:
Some run from brakes of ice, and answer none:
And some condemned for a fault alone.

By the way, the line next to the last appears to be devoid of any sensible meaning, apparently owing to a misprint therein. "Ice" should probably read "grace"—the free, unmerited love and favor of the Creator, the spring and source of all benefits received. *Grace* and *ice* are in sound somewhat alike, phonetically: hence the error may have happened through mishearing on the part of the transcriber or compositor. The word *brake* technically applies to a horse's bit or snaffle; but here it metaphorically signifies to curb, rein in, restrain, restrict. The phrase, "and answer none," would evidently mean, and do not respond by way of adequate return; so reading then—

Some rise by sin, and some by virtue fall:
Some run from brakes of grace, and answer none:
And some condemned for a fault alone.

That is—"Some run counter to the restraints of heavenly grace, and make no reciprocal return in gratitude for the continued love and favor bestowed upon them: while others are condemned and suffer for a trivial fault—a single misdemeanor."

The career of the prodigal son affords a partial illustration of the truth of the poet's remark.

ACT V—SCENE 4.

Posthumus—Gods are more full of mercy. Must I repent?
 I cannot do it better than in gyves,
 Desir'd, more than constrain'd : to satisfy,
 If of my freedom 'tis the main part, take
 No stricter render of me, than my all.

This passage, out of which Malone supposes a line to have been lost after "satisfy," is looked upon by some editors as "hopelessly incurable;" but we conceive Malone to be mistaken, and that it requires no medicine in the shape of emendation to make it sound and clear, but only the slight help of elucidation, for it is right as it stands, the difficulty in its comprehension arising from its extreme condensation. *Posthumus* is remorseful for having caused the (supposed) death of *Imogen*, and his chief desire is to repent, lay down the burden of life, be free to depart and join her, and so welcomes his bondage and approaching execution as "a way to liberty," to eternal freedom. "To satisfy" refers to the gods—to expiate, atone and satisfy the rigor of the gods. "Render," to render, is used in the sense of, to return, to pay back, as in 1 *Thess.* V: "See that none *render* evil for evil to any man." The principal trouble to the reader is to know the antecedent of the pronoun *it* in the phrase, "'tis the main part;" but this is implied, and should doubtless be understood as the atonement, the penitence and satisfaction due to the gods, and exacted by them:—

To satisfy,
 If of my freedom 'tis the main part, take
 No stricter render of me, than my all.

That is—"if to satisfy the gods, if for the achievement of my eternal freedom atonement be the main condition, exact no stricter reckoning of me, O gods, than my all—my life."



TROILUS AND CRESSIDA.

—oOo—

ACT V—SCENE 3.

Hector—Begone, I say : the gods have heard me swear.

Cassandra—The gods are deaf to hot and peevish vows:
They are polluted offerings, most abhorr'd
Than spotted livers in the sacrifice.

Andromache—O, be persuaded I do not count it holy
To hurt by being just : it is as lawful,
For we would give much, to use violent thefts,
And rob in the behalf of charity.

Herein is contained the crucial passage of this play. The scene is at Troy, and Andromache, the wife, and Cassandra, the sister of Hector, are striving to persuade the latter from attending the fight, about occurring that day. The line next to the last is the one in question, and is here given as it appears in the Cambridge text, a reading which is now generally followed in all editions; but it runs very differently in the folios—

For we would count give much to as violent thefts.

It will be observed that in the Cambridge rendering the word “count” is expunged and that of “use” substituted, a change first made by Malone from a conjecture by Tyrwhitt, to remove the obscurity of the passage—a purpose scarcely achieved. In several other attempts to mend the line, “count” has been altered to “countenance,” to “commit,” and to “compass;” all of which changes are now considered to have afforded no remedy in the matter. No exception need be taken, we conceive, with the word “count,” for it is right; but the main error of the line lies in the word “give,” which is superfluous, and should doubtless be removed, having slipped in accidentally. The Cambridge editors’ employment of the word “use” does not after all convey to the reader’s mind any very clear or definite idea or explanation; and such as it does convey, is quite contrary to that which the author intended to express: hence the word is unsatisfactory, as it fails to give us Shakespeare’s real

thought, which alone is to be sought and desired. The way to arrive at this object, then, is to first ascertain the precise meaning placed by the poet upon several of the words in the passage, such as *count*, *hurt*, *just*, and *lawful*—all apparently very easy to understand, but which, since the author's day, have varied somewhat in signification and usage. "Lawful" is here used in the sense of rightful, righteous, and refers to "be persuaded." "To hurt" signifies to wound, to give pain to; as, to *hurt* the feelings. "Just" and "unjust" often mean true or false : as in 2 Henry IV:—

What ! is the old king dead ?

Pistol—As nail in door; the thing I speak is just.

In the passage, "just" stands for true, faithful ; as *just* to one's word or engagement. The first occurring "count" is equivalent to reckon, esteem; the second, to set to the account of, to ascribe, to impute; as, in *Rom. iv.*: "And therefore it was *imputed* to him for righteousness;" or the allied phrase in *Gen. xv.*: "Abraham believed in God, and he *counted* it to him for righteousness." These points understood and remembered, it remains but to strike out "give," slightly transpose, change "rob" to "robberies" for the sake of the rhythm, and to follow the exact punctuation found in the folio, which is correct. It should be noted that Andromache's speech is a direct reply to Hector, who had just repulsed her entreaties, and fiercely said that he had vowed to the gods to go to the fight, and go he would—

Begone, I say: the gods have heard me swear.

To this she answers—

O, be persuaded ! do not count it holy,
To hurt by being just; it is as lawful :
For we would count as much to violent thefts,
And robb'ries in th' behalf of charity.

Paraphrased, this would run—"O, be persuaded to forego your oath and remain ! do not esteem it holy, to wound (us) by being true to your vow; it is as righteous a thing to be persuaded to leave unfulfilled a rash vow, in mercy to us : for we all would impute as much to violent thefts and to robberies, when perpetrated in the behalf of charity,—for they would be righteous, since good and worthy purposes do sanctify ill-deeds."

Clearly, the reasoning and views of Andromache are antagonistic to the Biblical axiom of "hating robbery for burnt-offering ;" but they are in strict accord with the views and practice of Robin Hood, who robbed rich nobles and

opulent churchmen to give to the poor, thus, in his own opinion, and in that of many others, sanctifying the deed.

Objection has been held by critics to the phrase "violent thefts;" on the ground that if thefts are attended with violence, they become robberies, and as we have "rob" in the next line, the expression is therefore seemingly tautological. But as it is believed that Shakespeare undoubtedly wrote the phrase, it must and should stand as it is, and admits of no alteration, the critics notwithstanding. The slight variation from 'rob' to 'robb'ries' does not materially affect the meaning of the last line, and the change is made only to conduce to the rhythm : besides, it is altogether probable the latter word was originally so written by the author, as it seems to be necessitated in order to conform to the preceding line and phrase.

—FINIS.—

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